



ELEMENTARY ENGLISH
SPOKEN AND WRITTEN

NEW YORK STATE EDITION

HODGE AND LEE

BOOK TWO

CHARLES E. MERRILL Co.



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A READING FROM HOMER

NEW YORK STATE EDITION

ELEMENTARY ENGLISH

SPOKEN AND WRITTEN

BOOK TWO

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PREFACE

IN ELEMENTARY ENGLISH the authors have endeavored to include all that is essential to cover adequately an elementary course of study in grammar, composition, and corrective English.

The spirit which has actuated them in preparing the portion of the book dealing with grammar is that which is common to progressive teachers of English to-day and which is characterized by the idea that formal grammar should be used for the purpose of helping to form correct habits of spoken and written expression. If the grammar taught in the elementary school is to function, it is necessary to restrict it to the simple forms and principles. These principles have been developed inductively and supplemented by a large number of exercises intended to give the pupil abundant opportunity for application.

Since people talk much more than they write, a textbook on composition should be replete with material and suggestions for the development of oral expression. In the present work much emphasis has been placed upon oral composition not only as an aid to correct speech but also as a preparation for written composition, and a close relationship between the two has been maintained.

The subject matter has been prepared with the aim of making self-expression possible by furnishing the pupil ample opportunity and suggestion for speaking and writing about those things in which he is interested and in respect to

which he has had actual experience. It is hoped that the many suggestions for plans of procedure will be found helpful to both teacher and pupils.

Frequent exercises in correct usage have been included. These should assist very materially in the correction of many of the common speech errors which the children may have acquired. Only by constant drill and practice can this be accomplished, since correct language is to a great extent a matter of habit.

This series of textbooks is based on LESSONS IN ENGLISH, which is the successor of the "Reed and Kellogg" series that for more than a generation has held its remarkable popularity and success. LESSONS IN ENGLISH was prepared by Superintendent Arthur Lee, with the coöperation of the late Brainerd Kellogg, one of the original authors. To meet the varying needs of school curricula, the present series has now been published. BOOK ONE has been enlarged, to provide additional material; and BOOK TWO has been rewritten, to give more extensive treatment to the language work and to make a closer connection between language and grammar.

The lower book in the series is intended for use in grades four to six; and the upper book for the seventh and eighth grades of elementary schools organized upon an eight-year basis, and for the first and second years of the Junior High School in systems in which the 6-3-3 plan of organization has been adopted. Each of the four parts into which BOOK TWO is divided is designed to cover a half year's work.

Teachers who wish to use the diagram method of analyzing sentences will find the simpler forms of diagrams fully explained on pages 428-440.

To afford a convenient reference list, a Classified Table of Contents is given on page 447, where the teacher will find

the grammar topics and the composition topics printed in the order in which they are taken up in the book.

The authors wish to express their appreciation of the help of the teachers who have tested the lessons in the classroom and those who, from their teaching experience, have contributed many ideas to the perfecting of these books, among whom special mention should be made of Margaret Olthof Goldsmith and Mary E. Abrams.

Acknowledgment for permission to use selections in this book is due to Charles Scribner's Sons for the selection from *Fisherman's Luck* by Henry van Dyke; to Doubleday, Page and Company for the letter from *Recollections and Letters of General Lee* by Captain R. E. Lee; and to Lyons and Carnahan for the speech on "Safety First" from *Education in Accident Prevention* by E. George Payne.

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PART ONE

1. WHAT TO TALK ABOUT AND HOW TO BEGIN

I. When you are told to give a talk or write a composition, the first thing to do is to decide what you are going to talk or write about. Usually this is made simpler for you by a list of subjects from which you may choose the one that most appeals to you. Some titles, of course, are much more definite than others. If a title is a very general one, you should limit the subject to some part of it with which you are familiar.

For example, you cannot make an interesting composition about such a subject as "A Brook." Would it not be better to change the subject to "The Brook in Our Meadow," "Why I Like to Watch a Brook," "The Brook That Was in a Hurry," or "The Brook's Opinion of Fishing on Sunday"? Any one of these titles would give you something definite to write about.

Which of the following subjects need to be made more definite?

The Study of Geography
The First Piece I Learned to Play
An Oral Composition
The Clock that Wouldn't Go
Learning to Swim
A Football Game
The Use of the Dictionary
How I Learned to Cook
The Bicycle I Didn't Buy

II. After the subject has been chosen and made as definite as possible, the next thing to do is to decide on a beginning. The first sentence is very important. If you are writing a composition, you should make it **interesting** from the start. If you are giving a talk, the beginning is even more important, because you want to get the attention of your audience immediately.

If you begin, "It was a warm, pleasant day," your audience or your readers have no particular interest in what you are going to say. They have seen too many "warm, pleasant days" to have their interest attracted by your statement. If you begin, "It seemed impossible that anything so dreadful could happen on that calm, sunny afternoon," you have something that catches the reader's interest at once. This is different from anything he sees or hears every day. He wants to know what you are going to tell him.

Your first sentence should tell something **definite** about your subject. If you are telling a story, the first sentence should tell something of the *time*, the *place*, and the *people* about whom you are talking. If you are describing something, your first sentence should tell what is to be described and where it is.

Your first sentence, however, should not tell the whole story. For example, "Last Monday I tried to cook the dinner, but I burned the biscuits, scorched the pudding, and cut my hand peeling the potatoes." This is a poor beginning, for there is nothing left to say in the rest of the story. A much better beginning would be, "I had one disaster after another when I tried to cook the dinner last Monday." A description entitled, "A Place for a Picnic," may begin, "The place where we planned to have the picnic was beautiful, shady, secluded, and convenient." This is definite

enough, but a poor beginning, because it does not suggest anything more to say. A good **suggestive** beginning would be, "The place was an ideal one for a picnic." The rest of the paragraph would then describe the various things that made this particular place delightful.

A good beginning sentence should always be *interesting*, *definite*, and *suggestive*.

III. The kind of composition you are planning will, of course, influence your opening sentence. The first thing to be done is to decide on the point of your story. Then your opening sentence should suggest this point. For example, in writing a composition on "The Watch I Wanted for Christmas," you might begin, "The watch I wanted for Christmas was the best watch in the jeweler's catalogue." Your readers will naturally expect a description of this watch and a comparison with other watches. If you begin, "The watch I wanted for Christmas proved to be the biggest disappointment I ever had," they will expect you to tell a story about your disappointment in your Christmas gift. Both opening sentences are interesting, definite, and suggestive, but they suggest different things. The point of the story changes when you change the opening sentence.

ORAL EXERCISE

I. Of the following opening sentences, which suggest stories? Which suggest descriptions? Which do you think is the most interesting?

1. Family pictures are very likely to be failures, and ours was no exception.

2. The baby almost spoiled the family picture we had taken yesterday.

3. Our family never has good luck in pictures, but the one we had taken last week was the worst we have ever had.

4. Getting ready to have a family picture taken is a day's work in itself.

5. Our family picture always hangs behind the door where no one can see it.

6. Grandmother wanted a picture of our family, but I am afraid she will be disappointed.

7. The photographer must have been tired after he had taken our family picture yesterday.

II. Which of the following sentences do you think need to be improved to make them more interesting, more definite, or more suggestive?

SUBJECT: MY BIRTHDAY PARTY

1. When I was ten years old, I had a birthday party.
2. The queerest accident I ever saw happened at my tenth birthday party.
3. My birthday party last week was the greatest surprise I ever had.
4. The party began at four o'clock in the afternoon.

SUBJECT: A GREAT AMERICAN

1. Benjamin Franklin was born in 1706 and died in 1790.
2. Benjamin Franklin was a great American.
3. Benjamin Franklin has been called "The First Great American."
4. Benjamin Franklin is an example of the fact that poor boys often become great men.

SUBJECT: MY GRANDFATHER'S FARM

1. There are many interesting things at my grandfather's farm, but I haven't time to tell you about all of them.

one in the class may choose to tell about the work of the Signal Corps.

Make your title definite. You will find it helpful, in preparing for your talk, to write a good opening sentence and make a brief outline of what you want to say.

Here are some subjects which the picture suggests. You will be able to think of others.

An Evening to Be Remembered
The Letter with the Wrong Address
News Three Months Old
My Rescue by the Doughboys (told by the kitten)
Company B's Mascot
A Letter from Home
Why Our Billet Had No Mice (told by a soldier)
How a Kitten Repaid Her Rescuers

3. PARTS OF THE SENTENCE

Whenever we talk or write, we express thoughts. When we say, "Water freezes," the words express to others the thought we have in mind. We call these words a **sentence**.

The first word, *water*, names what we are thinking and talking about. The second word, *freezes*, tells what we think about water — that it freezes. The first word is the **subject** of the sentence; the second word is the **predicate**.

Sentences differ in many ways; some are long and contain many words; but every sentence is the expression of a thought, and every sentence has a subject and a predicate.

A sentence is a group of words expressing a thought.

The subject of a sentence names that of which something is thought.

The predicate of a sentence tells what is thought about the subject.

EXERCISE

I. Name the subject and predicate in each sentence :

- | | |
|----------------------------|--------------------------------|
| 1. Leaves are falling. | 5. Summer has gone. |
| 2. Cornwallis surrendered. | 6. Air may be weighed. |
| 3. Flags were flying. | 7. Treason should be punished. |
| 4. Shots were fired. | 8. He could not sleep. |

II. Make complete sentences of the following expressions by supplying the part that is missing. Is the missing part subject or predicate?

- | | |
|-----------------------------|-------------------------|
| 1. the flag | 5. suddenly stopped |
| 2. likes sweet potatoes | 6. might have been late |
| 3. everything in the pantry | 7. is taller than I |
| 4. my brother and I | 8. fell with a crash |

III. Which of the following groups of words are sentences? Tell why in each case. Name subjects and predicates.

1. Pulled out their maps.
2. The parents were anxious.
3. Things had been happening.
4. A long way from here.
5. Birds singing at evening.
6. He came singing into the village.
7. They sat silent.
8. To run away.

4. SENTENCES CLASSIFIED ACCORDING TO USE

Sentences are used in different ways. If I say, "The train is late," I make a statement.

If I inquire, "Is the train late?" I use the sentence to ask a question.

If I say, "Wait till the train comes," I express a command and use an imperative sentence.

I may be annoyed because the train is late and say, "How late the train is!" This sentence is an exclamation.

If I exclaim with feeling, "I have missed the train!" I am using as an exclamatory sentence one which is declarative in form. Interrogative and imperative sentences, if spoken with sudden or strong feeling, also become exclamatory sentences.

A declarative sentence makes a statement.

An interrogative sentence asks a question.

An exclamatory sentence expresses sudden thought or strong feeling.

An imperative sentence expresses a command or a request.

Begin every sentence with a capital letter.

Place a period at the end of a declarative or an imperative sentence.

Place a question mark at the end of an interrogative sentence.

Place an exclamation point at the end of an exclamatory sentence.

EXERCISE

I. Tell what kind of sentence each of these is:

1. The sun that brief December day
Rose cheerless over hills of gray.
2. I have given you streams to fish in.
3. Stand by the flag.
4. Who killed Cock Robin?
5. What is the capital of Japan?
6. Give me of your bark, O Birch Tree.
7. The judge rode slowly down the lane.
8. How short our happy days appear!

9. What is left when honor is lost?
10. What a piece of work is man!

II. Write sentences that you might use in telling some one how and why to ventilate a room. Make four of your sentences declarative, four interrogative, three imperative, and two exclamatory.

5. FINDING WORDS IN THE DICTIONARY

I. How are the words in the dictionary arranged? Divide your copy of the dictionary into approximately three equal parts, by putting slips of paper in where the words beginning with H and Q appear. List the initial letters of words in your three sections as follows:

A B C D E F G
H I J K L M N O P
Q R S T U V W X Y Z

EXERCISE

In which third of the book will you look for each of the following words?

synonyms	desert	reed
enunciation	principle	capital
wring	legible	wholly
frieze	berth	hoarse
gilt	strait	kernel

Hold a contest to find out which member of the class can turn, in the shortest time, to each of the above words.

II. There are so many words with the same initial letter that you will lose time in locating words in the dictionary

unless you understand that they are arranged according to the letters following the first letter.

Suppose you wish to arrange in alphabetical order a group of words beginning with *de*, *du*, *da*, *dr*, *di*, *dw*, *do*. You will write them according to the alphabetical order of the second letter in each word, thus:

day	drew
delightful	dubious
digestion	dwarf
doleful	

In arranging, or finding in the dictionary, several words beginning with the same group of letters, you can locate them according to the alphabetical order of the first letter not common to all the words. Thus, if you are looking up words beginning with *den*, *deb*, *des*, *del*, and *dew*, you will find them in this order: *deb*, *del*, *den*, *des*, *dew*.

By looking at the two guide words at the top of the dictionary pages, you can tell whether the word you are looking up comes on that page. These guide words indicate the first and last words on a given page.

EXERCISE

I. Arrange the following words in alphabetical order. First note that all the words begin with *det*, *dev*, *des*, or *deu*. List the words that fall within each of these groups, and then alphabetize one group of words at a time. Finally determine the order for the different groups.

detective	detest	determine
Deuteronomy	desire	destination
destruction	determination	detain
devilfish	detour	develop
devastate	devil	destroy

II. Think of words beginning with F, J, D, T, N, etc., and time yourself in finding each in the dictionary. Try to estimate the location of a word so as to open at once to it. Practice until you feel prepared to locate easily any one of a list of words which your teacher may dictate to the class.

6. NOUNS

When we consider the words we use, we see that many of them are names; as, desk, pencil, father, Mary, Mr. Baldwin, heat, industry. These we call **nouns**.

You have learned that every subject of a sentence is a noun, or some word or words used as a noun. You have learned also that a noun is used in a sentence to name the person or thing being spoken to.

Some nouns name classes of things; as, boy, girl, country. These are called **common nouns**. Others are individual, or **proper**, names; as, James, Mary, America.

A noun is a word used as the name of anything.

A common noun is a name which belongs to all things of a class.

A proper noun is the individual name of a particular person, place, or thing.

Every proper noun begins with a **capital** letter.

EXERCISE

I. Select the nouns in the following passage. Tell which are individual, or proper, names.

Brown was a twenty-two-year-old shipping clerk somewhere in America. All day he handled invoices and made entries in his big books. On Saturdays in the summer he and his friends would go to the amusement park or a baseball game; in the

winter they went to the movies. Life for them was very uneventful.

Then came the declaration of war.

Before Brown realized that his country was actually at war, Uncle Sam had gathered him into his army; sent him to camp; taught him to live in the open; to march; to shoot; to use a bayonet; and to endure hardships. Finally, while these things were yet new and strange to Brown and his companions, they were landed in France, full-fledged American soldiers.

II. Write seven common nouns. Four proper nouns.

III. Select the nouns in the following sentences and tell whether they are used as subjects in the sentence or to name the person or thing addressed:

1. Dick plunged and kicked.
2. Keep steady, old chap!
3. Bill, you need to stop.
4. Time was valuable.
5. Well, son, how do you feel?

7. PRONOUNS

It is often convenient to use a word in place of a noun. John, in speaking of himself, does not say, "John forgot John's book," but "I forgot my book." In addressing Mary, he says, "You forgot the book," not "Mary forgot the book."

I, you, he, she, it, we, and they are some of the words that are used instead of names, or nouns.

A pronoun is a word used in place of a noun. The noun for which a pronoun stands is called its **antecedent**. Thus, in the sentence, "Captain Dale brought his horse," *Captain Dale* is the antecedent of the pronoun *his*.

The pronoun *I* is written as a **capital** letter.

It is convenient to have a term that applies to both nouns and pronouns, and to other words that do the work of a noun. Such words are called **substantives**.

EXERCISE

I. Select all the pronouns in the exercise on page 23 and name their antecedents.

II. Write eight sentences containing pronouns and underline the pronouns. Write them as though you were a school-book complaining of bad treatment by your owner.

8. CORRECT USAGE: PRONOUNS

Read the following sentences. Note carefully the italicized words or groups of words.

1. *You and I* are going.
2. Every one may take *his* place.
3. *With whom* did you talk?
4. *Whom* did you send?
5. Father gave a dollar to *him and me*.
6. My brother went *with her and me*.
7. *She and I* were ready.
8. *Of whom* were you speaking?
9. It was *I* who answered.
10. Any one who wishes may recite *his* lesson.

Do you ever use *myself* instead of *I* in sentences like the first and seventh? Do you ever say *their* instead of *his* in sentences like the second and tenth? If you do, you are using incorrect English. Read the ten sentences above several times to fix in your mind the correct form of the pronouns.

EXERCISE

I. Supply the correct forms of *who* and *I* in the following sentences :

1. With —— did you go?
2. For —— did you ask?
3. You and —— were not there.
4. She and —— used to quarrel.
5. —— did you ask to go with her?
6. The man told his story to him and ——.
7. Of —— did he speak?
8. It was —— who started the trouble.

II. Which is correct, *his* or *their*, when supplied in the blanks below?

1. Each of us took —— books.
2. All of them took —— books.
3. Not one person in the class forgot —— lesson.
4. Every one of the boys has —— own excuse.
5. The men took off —— caps.

9. VERBS

You have learned that one large class of words consists of names of things. There is another class of words which are used to tell what things do or to express existence.

When we say, "Dogs bark," *bark* is not used to name anything; it tells what dogs do. It asserts action.

When we say, "God is," *is* simply expresses existence, or being.

In the sentence, "Grandfather sleeps," *sleeps* tells the condition, or state, in which Grandfather is; that is, it expresses the state of being.

All the words that assert action, being, or state of being we call **verbs**.

A verb may consist of two, three, or four words; as, is singing, will be sung, might have been sung. These are called **verb phrases**.

As verbs are the only words that assert, every predicate must contain a verb.

Two or more verbs connected by *and*, *or*, or some such connecting word make a **compound predicate**.

Which of the following expressions are compound predicates? Which are verb phrases?

did succeed

fell and broke ✓

was done

came and went ✓

has come

has frozen and burst ✓

A verb is a word that asserts action, being, or state of being.

EXERCISE

I. Select the verbs in these sentences. Are they simple verbs or verb phrases?

1. Come into the garden, Maud.
2. Where is my book?
3. The old man told his story.
4. I will write.
5. "Oh!" I cried, "stop him."
6. The man who was nearest the door leaped up and started in pursuit.
7. Home land and far land and half the world around,
Old Glory hears the glad salute and ripples to the sound.
8. This work could have been finished in a day.
9. Silence never betrays you.

10. The sky is dark and the hills are white,
As the storm-king speeds from the north to-night.

II. Write a paragraph of about ten sentences on "The Time I Had to Hurry." Underline the verbs or verb phrases.

10. FORM OF A LETTER ; BUSINESS AND FRIENDLY LETTERS

There are certain forms which are considered correct in letter writing. To fail to use them marks one as ignorant or careless. The form in which a business letter is written may win or lose a position for the writer. The following outline shows the proper arrangement of a business letter.

(*Heading*) { 214 South Third Street
London, Ohio
November 28, 1920

Perry Mason Company
Commonwealth Avenue and St. Paul Street } (*Address*)
Boston, Massachusetts

Gentlemen: (*Salutation*)

Inclosed find a post-office money order for \$2.50, for which please send "The Youth's Companion" to my address for one year, beginning with the next issue.

(*Complimentary Close*) Yours truly,

(*Signature*) John T. Moad

(*Superscription*)

Perry Mason Company

Commonwealth Avenue and St. Paul Street

Boston

Massachusetts

I. Note the following **headings**, observing the punctuation and indentation :

1

Montrose, Missouri
July 9, 1920

2

Montrose, Missouri, July 9, 1920

3

1446 Colorado Avenue
Rochester, New York
August 2, 1920

4

1446 Colorado Avenue
Rochester, New York
August 2, 1920

The style in No. 1 above is better for a narrow sheet of paper, while that in No. 2 is better for a wide sheet.

The "block" form in No. 4 is permissible. In typewritten letters, it is often used for heading and inside address and also for envelopes.

II. The **inside address** and **superscription** may be written with or without punctuation at the ends of lines. If punctuation is used here, it should be used also in the heading. Periods for abbreviations should never be omitted.

The reason for using the inside address is to make it possible for a letter to be forwarded to its destination in case the envelope should be destroyed or the direction on it should be illegible.

5	6
Miss Elizabeth Ward, 256 Hitt Street, Douglas, Arizona.	Doubleday, Page and Co. 120 West 32d St. New York N. Y.

7	8
Mr. J. F. Carter Box 91 Siloam Springs Arkansas	After 5 days return to Harland J. Lupton, Attorney, Columbia, South Carolina.

Business men usually have a return direction printed in the upper left-hand corner of their envelopes, as in No. 8 above.

III. The form of **salutation** depends upon the relations existing between the writer and his correspondent. In business letters, "Dear Sir" is the form usually employed in addressing a man. "Dear Madam" is the salutation for a woman, whether married or unmarried. "My dear Sir" and "My dear Madam" are more formal salutations than those which omit "My." "Gentlemen" or "Dear Sirs" is the form used in addressing a firm or a body of men. "Dear Friend" should not be used in a business letter.

It is customary to use a colon after the salutation in a formal business letter.

The salutation stands on a line by itself, and the body of the letter begins on the next line, just below the point where

the salutation ends. Some writers begin the body of the letter with the ordinary paragraph indention.

IV. The letter closes with one of the customary courteous expressions. This **complimentary close** or **conclusion** begins about the middle of the page; it is followed by a comma. Only the first word begins with a capital. Do not use abbreviations in the complimentary close.

Here are some of the phrases used in the conclusion, the one employed depending upon the character of the letter:

Yours truly, Very truly yours, Yours respectfully,

A ridiculous blunder, sometimes made, is the use of "Yours respectively" for "Yours respectfully." A single word such as "Yours" or "respectfully" is never permissible in any kind of letter.

V. The parts of a **friendly letter** are like those of a business letter, except that the inside address is usually omitted.

The form for each part of a friendly letter is like that of business letters, except in the case of salutation and conclusion.

Here are some appropriate salutations for friendly letters. Note that the comma is used after the salutation in a friendly letter.

Dear Mother,	Dear Friend,
Dear Mr. Parton,	Dear Lucy,

"Kind Sir" or "Kind Friend" are not in good use.

Here are some appropriate phrases for the conclusion of a friendly letter. The form chosen depends on the intimacy of the writer with the person addressed.

Yours sincerely,	Cordially yours,
Your friend,	Yours affectionately,

WRITTEN EXERCISE

I. Address the envelopes in which you might inclose a friendly letter to your father; a business letter to some firm you know; a receipted bill to a doctor.

II. Correct the following inside addresses and salutations for a business letter:

Charles Scribner's Sons
Fifth Ave., N. Y. C.

Mrs. John Ball
Wyalusing,
Pennsylvania

Dear Sir,

Dear Mrs. Ball:

III. Correct the following phrases for the conclusion of letters. As corrected, for what kind of letter would each be appropriate?

Yours,
Lovingly yours
Yours respectively
Your friend Ralph

Truly Yours,
Hurriedly
Cordially yours
Yours Sincerely

IV. Write the salutation, the first two sentences of the body, and the close for letters:

- | | |
|-------------------------------|-----------------------|
| 1. To a lawyer | 4. To a clothing firm |
| 2. To your teacher | 5. To a friend |
| 3. To a member of your family | 6. To a magazine |

11. STUDY OF A POEM

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!

God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!

America! America!

God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!

America! America!

May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!

America! America!

God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

KATHARINE LEE BATES.

ORAL EXERCISE

Read the poem carefully. You will find that each stanza gives a different reason for calling our country beautiful.

The first stanza describes its natural beauty. What tells that it is a land of vast distances and of great plenty, as well as a land of beauty? Does the description remind you of any particular section of the country?

What part of America's history does the second stanza recall? What do the last two lines mean? Why should liberty be confirmed by law?

The third stanza tells of the spirit of our country's heroes. Why does the second line speak of *liberating strife*? What events does the stanza recall? America is a wealthy nation. How must this wealth be used to make the country beautiful?

The last stanza tells of America's future. What is the patriot's dream for the years to come? Why is brotherhood necessary to make a country truly beautiful?

Memorize the poem.

WRITTEN EXERCISE

Write a paragraph giving as many reasons as you can why you are proud of being an American.

12. MODIFIERS OF THE SUBJECT

You have seen that a noun, or a pronoun, and a verb sometimes make a complete sentence; as, I walk, Mother sings. More often such words are used as the foundation of a sentence, which is completed by adding other parts. "Owls are hooting" is a sentence. We may also say, "The owls are hooting," or "Those owls are hooting," or "Those big, gray owls are hooting." The words *the, those, big, gray,*

we call modifiers of the subject *owls*. They limit or qualify the meaning of *owls*.

A modifier is a word, or a group of words, joined to some part of a sentence to qualify or limit the meaning.

The subject with its modifiers is the complete subject.

The subject without its modifiers is the simple subject or the subject substantive.

EXERCISE

I. Point out the simple subjects and their modifiers in the following sentences :

1. The cock is crowing.
2. The small birds twitter.
3. The farmer's cattle are grazing.
4. The dark blue sweater is mine.
5. An east wind is blowing.
6. The ragged continental troops had advanced.
7. The nearest searchlight flashed.
8. Is your cold better?
9. This milk has soured.
10. Has the creaking hinge been oiled?

II. Write sentences containing the following expressions as modifiers of subjects :

- | | | |
|--------------|-------------|----------------------|
| 1. their | 3. idle | 5. very curly |
| 2. the whole | 4. defeated | 6. whistling merrily |

13. ADJECTIVES

The words added to the subject substantive to modify its meaning, like *the*, *cool*, and *October* in the sentence, "The cool October days have come," are called **adjectives**.

Adjectives may be joined to substantives that are used otherwise than as subjects of sentences.

A separate class may be made of the adjectives *the*, *a*, and *an*. They are called **articles**.

An adjective is a word used to modify a substantive.

A part of speech is recognized by its use in a sentence. For instance, in the sentence, "The daily newspapers were distributed," *the* and *daily* are adjectives because they modify the noun *newspapers*.

Telling the way a word is used in a sentence is called giving its **syntax**.

EXERCISE

I. Select the adjectives and tell the use of each; that is, give its *syntax*:

1. The midnight signal was given.
2. Brave Paul Revere was riding.
3. The farmers were awakened.
4. The British Regulars fled.
5. Both positions can be defended.
6. All such discussion should be avoided.
7. I alone have escaped.
8. That dilapidated old wooden building has fallen.
9. The great Lincoln Highway was built.
10. Many marvelous engineering feats have been performed.

II. Give the part of speech and syntax of each word in the above sentences.

14. FRIENDLY LETTERS

Letters to friends or relatives should be written in a conversational style, for their purpose is to take the place of a

talk. They should be written about subjects in which the friend or relative is interested.

Letter paper for friendly letters should preferably be white, unruled paper. The envelope should match the paper and fit the letter when it is properly folded. The ordinary four-page sheet of letter paper should be folded once by turning the lower part over the upper.

The following letters were written by a girl and a boy. Read them carefully to see if their style can be called conversational. Notice the heading, salutation, and complimentary close.

119 East 12th Street
Salt Lake City, Utah
October 23, 1921

Dear Frances,

It has been just a week since I reached the end of my journey — such a little week that I scarcely realize that I've come at all. I still pinch myself when I wake up at night to see if I am awake or only dreaming that I have at last come back to the dear home which I left two years ago.

Monday afternoon Mrs. Morris took Marion and me to Saltair. Thorton drove us to the station in the automobile. The station has neither grown nor improved, but is the same dirty little place, way down on the east side.

A good many more farms have sprung up on the way, and some of their crops extended down to the tracks. In places where the land was barren, the sage brush grew along the track, and oh, how good it was to smell the salt, and see it, dried and piled in huge heaps along the tracks. Before we knew it, we were skimming along on the new cement road built over the lake, to the resort itself in the center.

After standing in line for a long time, we secured bathhouses, and then we hurried to get in the water. The cement on the

pier is a great improvement. The water was warm, and I can *float* in it at last.

I miss you, Frances dear, and often wish you were here to share my wonderful times. Perhaps sometime you can come.

Most sincerely yours,

Mary Elizabeth Fairweather

Wallingford, Conn.

November 4, 1920

Dear Charles,

Now that I have begun trapping and hunting again, I miss you very much. So far, I haven't had very good luck in my trapping. I made a box trap the other day, but I don't think I saved much, because it cost me ten cents for hinges, besides the labor. I can buy a steel trap for twelve cents. Bob and I think we will buy one and see what luck we have.

We are playing football now. We have played only two games so far. We lost one of them and had a hard time winning the one we did, the score being six to nothing. I am playing right end, a position I like as well as any. My brother Ted says I will never weigh enough to play a good game of football, but I like to play just the same. I wish you were here to play center. I don't see why you had to move to Hartford.

I haven't heard from you for over three weeks. Aren't you going to write?

Your friend,

Howard

EXERCISE

Write one of the following letters. Use as many of the words suggested as you can.

1. Your cousin, whom you have never seen, is arriving next Saturday for a visit. Write the letter, planning how you will

recognize each other and where you will stand to meet your cousin.

destination	definite
conspicuous	anticipate

2. Your uncle has written to you, asking what you would like for Christmas. Answer his letter, telling him two or three different things.

prefer	kindness
unexpected	grateful

3. Perhaps you have a kitten or dog which is being cared for by a neighbor while you are away for the summer. Write the letter your pet might write you, commenting on the difference between his present treatment and the treatment in your house.

homesick	lonesome	kind-hearted
return		thoughtless

4. Some new neighbors have moved into the house across the street from where you live. Write to your favorite aunt, describing the family and one person in particular who interests you most. Explain why.

curiosity	fascinating	companion
ragged		frisking

5. A friend is away from home on the first day of the school year. Write her a letter, telling her about the new teacher, your new schoolroom, and the various changes in your class.

remember	absent	customary
friendly		important



6. Your father has bought a new automobile. Write to a friend telling of the trip you have planned for the summer.

vacation route refreshing roadside mechanism

7. You are very much pleased over an increase in your allowance. Write to your uncle, explaining how it happened and what you expect to do with the additional money.

request reward deserved desired surprised

15. MODIFIERS OF THE PREDICATE

“The ship sails gracefully.” Here *gracefully* tells the manner of sailing.

“The ship sails immediately.” *Immediately* tells the time of sailing.

“The ship sails homeward.” What word tells the direction of sailing?

The words *gracefully*, *immediately*, and *homeward* are modifiers of the predicate. In the first sentence, *sails gracefully* is the **complete predicate**. In each of the three sentences, *sails* is the **simple predicate** or the **predicate verb**.

The predicate with its modifiers is called the **complete predicate**.

The predicate without its modifiers is called the **predicate verb** or **simple predicate**.

EXERCISE

I. Name the simple and complete predicates in the following sentences :

1. A great victory was finally won.
2. These questions may be settled peaceably.
3. The tired child slept soundly.
4. Times will surely change.

5. A blue butterfly fluttered lightly down.
6. The stern, rigid Puritans often worshiped there.
7. Bright-eyed daisies peep up everywhere.
8. The precious morning hours should not be idly wasted.
9. You will undoubtedly be cordially welcomed.
10. A furious, wintry gale has been blowing all night.

II. Make sentences, using the following expressions as modifiers of the predicate :

- | | | |
|-------------------|--------------------|-------------|
| 1. most carefully | 4. nowhere | 7. down |
| 2. lengthwise | 5. seven years | 8. together |
| 3. never | 6. to mend the rug | 9. rapidly |

16. ADVERBS

You have learned that the predicate may be qualified or limited by modifiers. Modifiers are themselves often modified, as in the following sentence, "The whole class must speak more plainly." The verb *must speak* is modified by *plainly*. *Plainly* is modified by *more*.

Words used to limit the predicate of a sentence and those used to limit modifiers belong to one class, or one **part of speech**. They are called **adverbs**.

"She spoke too harshly." What word tells how she spoke? What word tells how harshly? What do we call the words *too* and *harshly*?

"Too much time has been wasted." What word modifies *much*, by telling how much? What part of speech is *much*? Since *too* modifies *much*, which is itself a modifier, *too* is an adverb. Adverbs, then, may modify adjectives.

Why is *too* in the first sentence an adverb? Why is *too* in the second sentence an adverb? Why is *harshly* an adverb?

To give the syntax of *harshly* in the sentence above, we say, "*Harshly* is an adverb used to modify the verb *spoke*."

An adverb is a word used to modify a verb, an adjective, or an adverb.

EXERCISE

Point out the adverbs in the following sentences and give the syntax of each :

1. My bicycle tire was punctured yesterday.
2. The kite soared very high.
3. The water gushed forth.
4. The ninepins were knocked down.
5. You should listen more attentively.
6. That class was especially interested to-day.
7. An especially interesting visitor called.
8. An extravagantly high price was paid.
9. That lady dresses extravagantly.
10. Softly the snow was falling.

17. KEEPING TO THE SUBJECT

After you have chosen a subject for an oral or written composition, and have planned a good opening sentence, you must be sure not to wander from the particular idea with which you started. Don't try to put in too many details. If your first sentence leads to a description of something, don't put in an account of what happened.

For instance, if you are writing about "Our Family Picture" and use the opening sentence, "Our family picture always hangs behind the door where no one can see it," the reader will naturally expect a description, telling why the picture is so bad that your family doesn't like to have it seen

by visitors. You may outline your paragraph in some such way as this :

We don't like to have people see our family picture.

1. Father looks very cross.
2. Mother looks unhappy.
3. The twins' picture is only a blur.
4. I have my mouth open.
5. The baby cried.
6. We all look as if we were quarreling.

Then your paragraph might read like this :

Our family picture always hangs behind the door where no one can see it. We are not proud of that picture. Father looks as if he were going to punish us all for something very naughty. Mother, who usually smiles all the time, looks unhappy. The twins wriggled so that they are one big double blur in the picture. I have my mouth wide open as if I were shouting at some one. Worst of all, our darling baby has his face all screwed up ready to cry. Mother says the picture ought to be called, "The Family Quarrel."

Suppose you had written the paragraph and suddenly remembered how the twins pinched each other so that the photographer threatened to put the baby between them. If you put in that little incident, you will spoil your paragraph because you are not keeping to the subject suggested by your opening sentence. Your paragraph would read something like this :

Our family picture always hangs behind the door where no one can see it. We are not proud of that picture. Father looks as if he were going to punish us all for something very naughty. I have seen him look that way a great many times,

especially the time when I ran away to go to the circus when I was six years old. Mother, who usually smiles all the time, looks unhappy. The twins wriggled so that they are one big double blur in the picture. They wanted to be taken side by side, but the photographer had to threaten to separate them because they pinched each other. They are always teasing each other, anyway. Worst of all, our darling baby has his face all screwed up ready to cry. He almost never cries. My grandmother thinks he is the happiest baby she ever saw. Mother says that the picture ought to be called "The Family Quarrel."

In how many places does the preceding paragraph wander from the subject which it is discussing?

ORAL EXERCISE

Which of the three following paragraphs do you think keeps most closely to the idea suggested in the beginning? Tell how you think the others could be improved. You will find that one of them could be improved very easily.

CATCHING A TRAIN

I do not think my Aunt Anna will boast again about never missing a train. I went with her to the station when she went home yesterday. We started an hour ahead of time, but she kept urging me to hurry until at last we almost ran up the steps of the station. We had plenty of time, but she hurried to buy her ticket. Just as she turned away from the window, a train man called, "Train for Springfield." Aunt Anna lives in a little town near Springfield. My aunt said, "Hurry, Robert, I must get on right away." She jumped on and the train started. After she had gone, I learned that the train was an express to Springfield that was due an hour earlier but had been delayed. It didn't stop at Aunt Anna's home at all. I wonder what she thought when the train whizzed by her station.

CATCHING A TRAIN

My brother keeps the whole family busy every morning seeing that he does not miss the train to the city. He works for a company that requires all its employees to be on hand at nine every morning. If they are late, they do not stand much chance of promotion. Mother gets his breakfast. My little brother keeps watching the clock to tell him how much time he has. I find his hat and coat and have them ready for him. At the last minute he usually remembers something he needs and we have to look for it. Then he is likely to come running back for something else he has forgotten. So I stand on the porch till I hear the whistle and know he has gone. Because of our help, John has been late only once this year. I think he ought to be promoted. I know lots of boys that are late every morning.

CATCHING A TRAIN

I was afraid we would be late because we had so much baggage to look after. My aunt always wants to have her things where she can see them. So instead of checking her parcels, she carries them all with her. We had a suit-case and a traveling bag, two hat boxes, an umbrella, a box of lunch, two magazines, a bunch of flowers, and a china dish that she was afraid to pack. Her little white dog, Snowflake, followed us at the end of a chain. Snowflake always runs away if he gets the slightest chance. Just as we got to the station, my aunt dropped a parcel. I tried to pick it up, but dropped one of my packages. Aunt Anna let go of Snowflake's chain for a minute. Like a flash he was gone, and I spent ten minutes looking for him. When I found him, he had crawled into some coal and he looked very little like a "Snowflake." Aunt Anna said he would have to have a bath as soon as they got home. I don't think Snowflake likes water any too well. My own dog Carlo likes to swim.

WRITTEN EXERCISE

Write a paragraph on one of the following subjects, making sure that you keep to the point.

1. A False Alarm
2. When My Brother Washes Dishes
3. Promptness Pays
4. Writing Poetry
5. A Trip to the Dentist
6. The Third Disaster
7. The Thief I Didn't Catch
8. My Best Bargain
9. The Neighbors' Chickens
10. A Strawberry Ice Cream Cone
11. Why I Want to Grow Up

18. CAPITALIZATION AND PUNCTUATION

CAPITALS

EXERCISE

I. Give the reason for the capitals in each of these sentences :

1. Oliver Goldsmith once said to the learned Dr. Johnson, "If you were to write a fable about little fishes, Doctor, you would make the little fishes talk like whales."

2. The Democratic candidate was elected at the last election.

3. Most Scotch people are Presbyterians.

4. But I heard him exclaim, ere he drove out of sight, "Happy Christmas to all, and to all a good-night."

5. Remember now thy Creator in the days of thy youth.

II. Discuss in class the use of capitals for the parts of a letter.

III. Write sentences on the board showing the use of capitals for the following :

- | | |
|---|-------------------------------------|
| 1. Title of song | 4. Name of your town |
| 2. Name of bridge | 5. Name of a book you like |
| 3. Name of public building
in Washington | 6. Title of some public
official |

IV. Make for your notebook a list of the rules for capital letters which you have reviewed above.

PUNCTUATION

1. Charles, have you tied the boat?
2. Yes, I tied her at both ends.
3. Can you pronounce *partner, surprise, governor, and chocolate* correctly?

What are the rules for the commas used in the above sentences?

What are the rules for the periods and question marks?

Notice the use of the semicolon below :

Eat some fruit at breakfast ; as, an orange, a dish of stewed prunes.

Use a semicolon before the words *namely* and *as* to introduce an example or explanation.

Notice the colon in this sentence :

I was impressed by several things at camp : the fun of an early morning dip in the lake, the silence of the woods, and the taste of food cooked over a camp fire.

Use a colon before a list of particular words that explain some preceding word.

EXERCISE

I. Add *as* and one or more examples to the following sentences, to illustrate the words in italics. Punctuate your sentences correctly.

1. Did you see any *toys* that would please the baby
2. A scarf of almost any *color* would do
3. Choose a *title* that will interest people
4. A higher education is necessary to almost any *profession*
5. I enjoy all *kinds of water sports*

II. Add particulars to the following sentences, to explain the words in italics. Punctuate your sentences correctly.

1. The *subjects* required for graduation are as follows
2. There are three good *excuses* for absence from school
3. Some *health rules* worth following are
4. Five great American *heroes* were represented in the pageant
5. There were at least six *things* we needed at once
6. I have traveled through five *states*

III. The writer of the composition below has punctuated as sentences expressions that are only parts of sentences and, in other cases, has run together two separate sentences. What other mistakes in punctuation or capitalizing do you find? Rewrite the paragraphs, correcting the mistakes.

The paragraphs may be copied on the board, and one member of the class may punctuate them according to the judgment of the class. Red crayon may be used for capitals and punctuation marks.

KEEPING MY PROMISE

I always try to keep promises when I have made them. But I think I am cured of making rash promises. As I always used to do. What taught me my lesson let me tell you. One day

last summer I complained because my brother who is at boarding school never wrote to me all last term.

I promised him that I would make him a box of candy every time he sent me a letter. He went back to school in September. And I have had a letter from him every single week, I have made all kinds of candy. Because he wants a change every time. The worst of it is that sometimes the letters, which he sends, are only two or three lines long. What a tease a brother is?

19. PHRASES ; ADJECTIVE PHRASES

I. "The house with green blinds belongs to Mr. Smith." What words describe the house?

"Followed by his dog, he plodded along." What words add to your mental picture of the man?

Groups of related words or **phrases**, like *with green blinds*, are necessary in giving us correct or vivid ideas about some word in a sentence, but they do not contain the two things, subject and predicate, which would make them express a complete thought.

Which groups of words below express a thought and are therefore sentences? Which groups give additional, modifying ideas about something and are, therefore, phrases and only *part* of a sentence?

In a hurry

Martha likes corn muffins

Lie down, Duke

Cleaning his gun

He laughed at me

Like a steam engine

In his hair and eyes

How distinctly you speak

A phrase is a group of words denoting related ideas but not expressing a complete thought.

II. A *courageous* deed made him famous.

A deed *of courage* made him famous.

In the first of these two sentences the noun *deed*, which is the subject of the sentence, is modified by the adjective modifier *courageous*. In the second sentence the same subject is modified by the phrase *of courage*. Together the two words take the place of the one adjective *courageous*. The phrase is, therefore, used as a modifier, taking the place of a single part of speech.

Notice the use of the phrases in these sentences :

1. The corner house is for sale.
The house *on the corner* is for sale.
2. Those ditch diggers are paid well.
Those men *digging ditches* are paid well.

Each of the italicized phrases does the work of an adjective by describing a substantive or qualifying its meaning. They are, therefore, **adjective phrases**.

An adjective phrase is a phrase used like an adjective to modify a noun or pronoun.

EXERCISE

I. Change the italicized phrases to adjectives and vice versa. (Look up *vice versa* in the dictionary if you are not sure of its meaning.)

1. The nations *of America* should be friendly.
2. The *leather-covered* book is my birthday gift.
3. I met the girl *with red hair*.
4. I like cake *flavored with chocolate*.

II. To each of the following words add one or more words to complete a phrase. Use each phrase as an adjective in a sentence.

- | | | | |
|-------------|------------|-------------|--------------|
| 1. from | 3. beyond | 5. on | 7. destroyed |
| 2. enjoying | 4. through | 6. carrying | 8. except |

20. ADVERBIAL PHRASES

1. He lived *far away*.
He lived *at a great distance*.
2. She answered *cheerfully*.
She answered *in a cheerful voice*.

In the above groups of sentences, notice how a phrase may be used to take the place of an adverb. Phrases used like adverbs to tell how, where, when, why, etc., are called **adverbial phrases**.

Tell what is expressed by each of the adverbial phrases in the following sentences :

1. De Soto marched *into Florida*.
2. I caught the cod *with a snail for bait*.
3. They started *in the morning*.
4. I was not *in the least* surprised.
5. His speech was inspiring *to an unusual degree*.

An **adverbial phrase** is a phrase used like an adverb to modify a verb, an **adjective**, or an adverb.

EXERCISE

I. Change the italicized adverbs to phrases and vice versa :

1. The twins were dressed *becomingly*.
2. The conductor asked *in a courteous way* for my fare.
3. We tried *vainly* to start the engine.
4. The aëroplane dropped *with ease* to a large field.
5. *Noislessly* the Indian crept toward the guard.
6. We were sailing *in a northerly direction*.

II. To each of the following words add one or more words to complete a phrase. Use each phrase as an adverb in a sentence.

- | | | | |
|-----------|----------------|------------|--------|
| 1. across | 3. because of | 5. during | 7. by |
| 2. with | 4. in spite of | 6. outside | 8. for |

NOTE. *Because of* and *in spite of* are each considered as one word.

III. Name the simple subjects, simple predicates, and their modifiers in the following sentences. Make a list of the adjective phrases and the adverbial phrases.

1. Parkman traveled among the Western Indians.
2. The history of his trip tells about their interesting customs.
3. Large herds of buffaloes once roamed on the great plains.
4. The Indians on horseback raced on the vast prairies.
5. The little brook ran swiftly under the bridge.
6. The gloom of winter settled down on everything.
7. A gentle breeze blows from the south.
8. The top of the mountain is covered with snow.
9. Between the two mountains lies a fertile valley.
10. The wet grass sparkled in the sunlight.

21. POINTS TO REMEMBER IN ORAL COMPOSITIONS

Most of us express our ideas and opinions orally much more frequently than we write them. Oral compositions are important because they teach us to express our ideas before an audience. One of the most valuable possessions a person can have is the ability to speak clearly and distinctly, to face an audience without nervousness, and to give one's own views on a subject in correct English in a forceful and interesting way. It is something which can be acquired only by practice.

There are four things to remember about oral compositions:

1. *Posture.* Stand straight and on both feet. Look at your audience. Don't stare over their heads or out of the window. Don't lean on a desk or slouch. Don't put your hands in your pockets or fumble with a pen or pencil.

2. *Voice.* Speak clearly and distinctly, loudly and slowly enough to be heard by every one in the room.

3. *Language.* Use simple, correct English. Express your ideas in complete sentences. Don't run your sentences together with *and's*. Be careful about such things as *he ain't* and *he don't*. Talk to your audience as simply as if you were conversing, but be as careful to use correct English as if you were writing a composition.

4. *Subject matter.* Prepare your composition carefully beforehand. Decide what you want to say but don't write it out and memorize it. You will never learn to talk well by doing that sort of memory work.

You will find a brief written outline helpful in preparing your composition. It is sometimes wise to write a good beginning sentence. If you have given time and thought to your subject, you will have no difficulty in talking about it. Did you ever hear any one begin his sentence with *well* or *why* because he did not know what he was going to say next? This shows a lack of careful planning. An oral composition requires as much care and effort as a written one.

For the class period devoted to giving oral compositions, the class may be divided into four groups, each to judge one of the general topics: posture, voice, correct English, subject matter.

The *posture* group will criticize the speaker's position.

The *voice* group will notice whether or not he speaks loudly, distinctly, and slowly. One member of the group, sitting near

the back of the room, may rise quietly whenever he cannot hear the speaker.

The *correct English* group should be on the watch for grammatical errors, mispronounced words, incomplete sentences. One of them may count the number of *and*'s.

The *subject matter* group should answer these questions:

Was the opening sentence interesting?

Did the speaker hesitate or seem to forget what he intended to say?

Were all his sentences clear and definite?

One member of this group might be appointed to notice the words *why*, *well*, *say*, and *listen* used at the beginning of sentences. It might be a good plan for him to raise his hand every time he hears such a word, as a signal for the speaker to stop and repeat his sentence without the unnecessary word.

Use the method explained above in judging the oral compositions assigned below. Remember that a good judge notices points in a person's favor as well as the ones on which the speaker needs helpful criticism.

ORAL EXERCISE

I. The teacher will read to you a short article or story. Listen attentively to every word, making sure that you understand it. After one reading, she will call on certain members of the class to rise and reproduce the article orally.

II. Prepare for a short oral composition by reading an anecdote in a magazine or newspaper. Be ready to tell it to the class in as interesting a way as you can.

If you prefer, you may look up a story in books which your teacher will suggest. These stories, for instance, might be used:

Stevenson and the South Sea Islanders
How Cæsar Was Saved from the Pirates
How Lincoln Won a Murder Case
Ulysses and Polyphemus
How Scheherazade Saved Her Life
The Story of Young Lochinvar

WRITTEN EXERCISE

Reproduce in written form any one of the anecdotes which seemed to you especially interesting and definite. Be sure that your written account is as clear as the oral report.

22. PREPOSITIONS

I. "The boy jumped into the brook." Notice that *into* is placed before a noun, and with it forms a phrase. It belongs to a class of words called **prepositions**. These words introduce phrases. The preposition shows the relation of one thing to another, as expressed by the principal word of the phrase (*brook*) and the word which the phrase modifies (*jumped*). The preposition serves also to connect these words.

In the sentence, "The squirrel ran up a tree," what word shows the relation between the act of running and the tree?

Repeat the above sentence about the squirrel, and in each repetition substitute for *up* one of these prepositions: over, through, to, under, from, round, behind, down, into. Discuss the difference in the pictures that the use of the different prepositions calls to your mind.

A phrase introduced by a preposition is called a **prepositional phrase**.

The substantive following a preposition is called the **object** of the preposition.

A preposition is a word that introduces a phrase and shows the relation of its object to the word modified by the phrase.

II. In asking questions, we frequently put the object of the preposition first in the sentence, thus separating it from the preposition. For example,

What are you thinking *about*?

Whom were you speaking *to*?

Whom did you come home *with*?

Which drawer are your gloves *in*?

What store did the book come *from*?

Name the prepositional phrase in each of the above sentences. Reverse the order of words so as to bring the parts of each phrase together; thus, From whom is your letter?

In declarative sentences, also, the object of a preposition is sometimes separated from the preposition. Name the prepositional phrase in this sentence:

You do not understand *what* you are talking *about*.

III. Some prepositions are **compound**; that is, they are made of several words which are thought of as making one preposition. Notice the italicized prepositions in these sentences:

In spite of the rain, the ball game was finished.

He was absent *on account of* illness.

In front of the cottage stood a giant oak tree.

Our efforts *in behalf of* the French orphans have been very successful.

ORAL EXERCISE

I. Point out the prepositions and their objects in these sentences. Tell what each prepositional phrase modifies.

1. Some one was standing over him.
2. Supplies of food, water, and ammunition were rushed to the fighting men.
3. Columbus was born at Genoa.
4. The mouth of the Mississippi was discovered by La Salle.
5. All names of the Deity should begin with capital letters.
6. Air is composed chiefly of two invisible gases.
7. The ground squirrel gayly chirps by his den.
8. The first word of every sentence should begin with a capital letter.
9. The Gulf Stream can be traced along the shores of the United States by the blueness of the water.

NOTE. In the first phrase, *shores* is modified by another phrase, *of the United States*. Similarly, the principal word of the phrase *by the blueness* is modified by another phrase.

10. In 1607 Hudson sailed within six hundred miles of the North Pole.

NOTE. The date *1607* may be treated here as a noun, and *six hundred* as one adjective.

11. The library is open only on Saturday afternoon.

NOTE. The adverb *only* modifies the whole phrase.

12. The Suspension Bridge is stretched across the Niagara River below the falls.

13. Toward the end of the second night, the young marine was stopped in his tracks by the voice of a sentry.

14. The long-lost explorers have been brought back from the Arctic regions to Canada.

II. Notice the form of the pronoun used as the object of the prepositions below. Make sentences using each phrase.

- | | | |
|------------------------|------------------|-------------------|
| 1. between Mary and me | 4. to her and me | 7. of whom |
| 2. beside him | 5. with whom | 8. for whom |
| 3. from whom | 6. against us | 9. for him and me |

WRITTEN EXERCISE

I. Name the object of the preposition in each of the following sentences. Rewrite the sentence so as to bring together the parts of the prepositional phrase.

1. I do not know what book this story is in.
2. Please tell me whom you are looking for.
3. What buildings are the painters working on?
4. Whose house is the meeting to be held in?
5. Which park shall we drive through?

II. Write sentences using the following prepositional phrases. Underline the complete preposition in each case.

- | | |
|-------------------------------|-----------------------------------|
| 1. except for one example | 4. in the midst of this confusion |
| 2. by means of great industry | 5. instead of a scolding |
| 3. according to all reports | 6. during the winter |

III. In six minutes, how many sentences can you write using the verb *fight*, with a prepositional phrase after it, the preposition to be different in each sentence?

Here, for example, are prepositions and their objects which might be used in questions beginning, What shall I wear :
to the dance ; in the evening ; on my head ; over my dress.

23. CORRECT USE OF PREPOSITIONS

I. Do not use an unnecessary preposition. *Off*, for instance, is sufficient without the additional word *of*.

RIGHT

Where are you?

Where are you going?

Keep off the grass.

I can't remember doing it.

WRONG

Where are you at?

Where are you going to?

Keep off of the grass.

I can't remember of doing it.

II. Do not use *off* or *off of* in place of *from*.

RIGHT

WRONG

I took the knife from the baby. I took the knife off the baby.
I learned that poem from Mary. I learned that poem off of Mary.

III. *At* expresses position in a place and should not be confused with *to*, which expresses motion towards a place.

RIGHT

WRONG

He was at home this morning. He was to home this morning.
We were at the circus. We were to the circus.

IV. *Different*, used in comparing two things, is followed by the preposition *from*, instead of *than* or *to*.

RIGHT

WRONG

The book is different from any other I have read. The book is different than any other I have read.

V. Do not use *of* in place of *have*.

RIGHT

WRONG

I would have come if it had not rained. I would of come if it had not rained.

VI. *Beside* means next to, or by the side of; *besides* means in addition.

RIGHT

WRONG

He climbed up beside me. He climbed up besides me.
I had waffles besides chicken. I had waffles beside chicken.

VII. *Between* is used in speaking of two persons or things; *among* is used in speaking of more than two persons or things.

RIGHT

WRONG

He divided the orange among
us three boys.

He divided the orange be-
tween us three boys.

VIII. To express a change of place, use *into* instead of *in*.

RIGHT

WRONG

Let us go into the shop.
He came into the room with
a shout.

Let us go in the shop.
He came in the room with a
shout.

ORAL EXERCISE

I. Supply the correct preposition for each blank in the following sentences:

1. It was hard to choose — the book and the ring. I finally decided on the ring. — the many beautiful ones which the clerk showed me was an opal.

2. A lively argument was going on — Jack and his sister. They could not agree as to who — all their friends was the best student.

3. Let us remove the wilted flowers — the table.

4. We were — home when the letter came.

5. He dived — the water without noticing the rocks.

6. — whom did you hear the news?

7. Your hat is different in shape — mine.

8. Several children were present (*beside* or *besides*) — Grace.

9. I sat (*beside* or *besides*) — Cousin Will all the way.

10. He got the pencil — me.

II. Make sentences using these expressions:

1. remember telephoning

3. get . . . from

2. keep off

4. would have been

- | | |
|---------------------------|-----------------------|
| 5. at the theater | 9. among the hills |
| 6. reward for | 10. besides dancing |
| 7. learn . . . from | 11. different from |
| 8. between the two houses | 12. beside the doctor |

III. Notice the prepositions correctly used after nouns, adjectives, or verbs in the following sentences. Name the complete prepositional phrase in each sentence, and the word it modifies.

1. I had no *intention of* disobeying my mother.
2. He has a good *opinion of* John's ability.
3. My *reason for* asking is this.
4. Please *remind me of* my errand.
5. Do you feel *capable of* undertaking the work?
6. I *agree with* Miss Canby that the concert should be postponed.
7. I cannot *agree to* your scheme.
8. Uncle John *approves of* my plan for earning money.
9. My views *differ from* his.
10. I *differ with* Tom regarding the location of the tennis court.
11. Do you *prefer a sailboat to a motor boat*?

24. GIVING AN ORAL COMPOSITION FROM AN OUTLINE

In giving an oral composition, it is a good plan to have an outline which you can follow. If you memorize this outline, it will suggest to you the things you plan to say, and it will also prevent your wandering from the subject. The outline for an oral composition may be very brief. Note the one on the next page.

GOOD AND BAD EXCUSES FOR TARDINESS

1. Poor excuses are those which could be avoided.
 - a. Getting up too late
 - b. Clock being slow
 - c. Missing a car
2. Good excuses are those which cannot be helped.
 - a. Sickness in the family
 - b. Wreck on the car
 - c. Going to the dentist

In talking from an outline, begin with a sentence which will cover, in a general way, the points you are going to mention. In thinking of your beginning sentence, review the lesson on page 13. In the composition outlined above, a good beginning sentence might be, "There are two kinds of excuses for tardiness." This covers the points in your outline. A more interesting introductory sentence for an oral composition—one which will secure the attention of your audience—would be, "Are your excuses for tardiness good or bad?"

The composition might read:

Are your excuses for tardiness good or bad? Poor excuses are those which can be avoided. Getting up too late is usually due to laziness or to forgetting to wind the alarm clock. Putting the blame on the clock for being slow is only trying to hide one's own thoughtlessness. Missing a car is not the cause of being late, but one of the misfortunes which result from starting late in the first place.

Good excuses, on the other hand, are those which cannot possibly be helped. Sickness in the family is certainly a good excuse. A wreck on the car is very different from missing the car. Going to the dentist's is another necessary reason for

being late. The trouble is, however, that some of us are late so many times that accidents and sickness could not possibly be to blame for much of our tardiness. Our favorite excuses are usually, "I overslept," or "I missed the car."

Does this oral composition follow the outline? Is the beginning sentence interesting?

ORAL EXERCISE

Using one of the following outlines, give an oral composition before the class.

A BIRTHDAY PARTY

1. The preparations
 - a. Invitations
 - b. Planning decorations
 - c. Planning refreshments
2. The party
 - a. Games before supper
 - b. Supper
 - c. Contest after supper
3. How the party broke up

WHY I LIKE SUNDAY MORNING

1. Comparison with other mornings
 - a. Every one cross on Monday
 - b. School and lessons every week day
 - c. Baking and cleaning on Saturday
2. Reasons for liking Sunday
 - a. Sleeping late
 - b. Good breakfast
 - c. Every one in good humor
 - d. Father home

HOW TO KEEP A FOUNTAIN PEN IN ORDER

1. Use it carefully.
 - a.* Don't bear down too hard when writing.
 - b.* Don't let it fall on the floor.
 - c.* Don't carry it upside down.
 - d.* Don't leave it open.
2. Fill it with ink.
 - a.* Don't fill it too full.
 - b.* Don't let it get clogged with ink.
3. Clean it with water.

OUR CAMPING PLACE

1. The situation
 - a.* The lake
 - b.* The woods
 - c.* Distance from town
2. The cabin
 - a.* Size
 - b.* Appearance
 - c.* Arrangements
3. Pleasures of the camp
 - a.* Boating
 - b.* Fishing
 - c.* Swimming
 - d.* Camp fire

ORAL EXERCISE

In the outlines below, only the main topics are given. Choose one of the subjects, supply subtopics, and give an oral composition from the outline.

A RAINY DAY

1. Why I was disappointed
2. What mother suggested
3. What resulted from my *afternoon*

CHOOSING A SUBJECT

1. Why it was difficult to choose a subject for a composition
2. What I saw on the *way* home from school
3. What I wrote about

MAKING A MODEL AÉROPLANE

1. The plans
2. The material
3. The work
4. The result

25. CONJUNCTIONS AND THEIR USE

Such words as *and* and *or*, used to connect words and phrases, belong to a class of words called **conjunctions**. They connect **modifiers**; as,

A daring but foolish feat was performed.

They connect **phrases**; as,

We shall travel by railway and by automobile.

They connect **compound subjects** or **compound predicates**; as,

* The boys and girls sang and danced.

They connect **clauses**; that is, expressions which, standing alone, would be sentences; as,

Men may come and men may go.

A conjunction is a word used to connect words, phrases, or clauses.

Some conjunctions are used in pairs and are called **cor-relatives**. They should be placed next to the words connected ; as,

We could see *both* cities *and* farms from the top of the mountain.

I was *neither* benefited *nor* cured by the patent medicine.

It was *not only* useless *but also* harmful.

EXERCISE

Name the conjunctions in the following sentences, and tell whether they connect modifiers, phrases, compound subjects, or compound predicates :

1. Now and then, there was a burst of fire from their rifles.
2. Not one prisoner but a dozen rushed out of the dugout.
3. For six months the captain and his horse Tom had been almost inseparable.
4. Helen Keller can neither see nor hear.
5. Never leave a needle or a tack lying on the floor.
6. My uncle sold his old car and bought a new one.
7. We always brush our teeth at night and in the morning.
8. In the army, dogs were often used to carry messages to dangerous and difficult places.

26. INTERJECTIONS

Interjections are mere exclamations and are without grammatical relation to other words in the sentence. You will recognize them in the words expressing sudden or strong feeling in these sentences :

Hurrah! the field is won.

Ah! then there was hurrying to and fro.

Alas! what have they done?

An interjection is a word used to express strong or sudden feeling. It is usually followed by an *exclamation point*.

EXERCISE

I. Point out and give the syntax of the interjections in these sentences:

1. Ah! I am surprised at the news.
2. Pshaw! you have been fooled.
3. Alas! all hope is fled.
4. Ah! happy men, women, and children cheer joyfully at the news.

II. Make sentences using the following interjections:

- | | | |
|----------|------------------|--------------|
| 1. Oh! | 3. Three cheers! | 5. Nonsense! |
| 2. Ouch! | 4. Fiddlesticks! | 6. Too bad! |

27. ANALYSIS OF SENTENCES

The **analysis** of a sentence consists in separating it into its parts.

EXAMPLE. The cool October days have come.

ANALYSIS. This is a declarative sentence. The complete subject is *the cool October days*. The subject substantive is the noun *days*. The predicate is *have come*. *Days* is modified by the adjectives *the*, *cool*, and *October*.

EXERCISE

I. Analyze these sentences :

1. Tush! tush! 'twill not appear.
2. The small but dauntless band of explorers were finally rescued from the ice.
3. Lightning and electricity were identified by Franklin.
4. The Revolutionary War began at Lexington and ended at Yorktown.
5. This courageous reformer fought against ignorance and prejudice, oppression, treachery, and falsehood.
6. Few honest, industrious men fail of success in life.
7. Why! Where did you come from?
8. The frozen but valuable territory of Alaska was purchased in 1867 by the United States.
9. The wealth of gold, fish, and coal in Alaska was soon discovered.
10. Down the rivers, o'er the prairies,
Came the warriors of the nations.
11. I wind about, and in and out.

II. Analyze the sentences in the exercise on page 57.

28. HOW TO ANSWER QUESTIONS

Practice in oral and written English ought to help you in many of your other subjects. In recitations, or in written examinations, if your answers to questions are expressed in correct English, you will be able to make your meaning clear and to prove that you have the information asked for.

There are three things which will help you to answer questions clearly and correctly :

1. Listen to the question and find out what is really asked for.

2. State your answers in complete sentences, whether the lesson is an oral or written one.

3. Make your meaning as clear as possible by careful and correct English.

In writing examinations, you will find that the things you have learned about writing clear paragraphs will be a great help in writing answers to questions.

To illustrate good and poor answers, here are four answers given by four different pupils to the same question in a history lesson :

QUESTION. Why did the British authorities send troops to Lexington and Concord?

FIRST ANSWER. The British troops left Boston for Concord at night on April 18, 1775. They passed through Lexington early in the morning. There they were met by the minutemen who had been aroused by Paul Revere. The minutemen were drawn up on the Lexington green. The British soldiers fired and killed some of the minutemen. Then the British went on to Concord. At Concord Bridge they were fired on by the colonists and were forced to retreat. The farmers fired at the retreating British all the way back to Boston.

What words in the question did this pupil notice? What word did he fail to notice? Did he know about the battles of Concord and Lexington? Did he answer the question?

SECOND ANSWER. General Gage wanted some military supplies.

Is this a complete sentence? Is it a complete answer? You will see at once that it calls for other questions to make the meaning clear. Who was General Gage? Where were the supplies? To whom did they belong? Why did he want to capture them?

THIRD ANSWER. To get military stores.

How does this differ from the second answer?

FOURTH ANSWER. General Gage, in command of the British army in Boston, wished to capture some military stores which the colonists had collected at Concord. He wanted to be sure that the colonists had no military supplies in case they should revolt. The British had to pass through Lexington on their way to Concord.

What do you think of the fourth answer? Why did the pupil who answered it include the last sentence? Do you think this showed careful thought?

ORAL EXERCISE

Criticize the following answers to questions:

1. Explain how the air and the blood exchange oxygen and carbon dioxide in the lungs.

ANSWER. Through the walls of the blood vessels.

2. What geographic conditions have helped to make New York such an important city?

ANSWER. New York has one of the finest harbors in North America.

3. How may an alien become a citizen of the United States?

ANSWER. Naturalization.

4. If a baseball game is finished at 6 P.M. in New York, how is it that the score can appear in a paper published at 3:30 P.M. the same day in Seattle?

ANSWER. Because of a difference in time.

5. What is meant by a royal colony?

ANSWER. Virginia became a royal colony in 1624 and most of the other colonies had royal charters later.

WRITTEN EXERCISE

Write answers to three of the following questions. Make the answers as clear and thoughtful as you can. You have

seen that the longest answers are not always the best. Answer completely but don't wander from the question.

1. Explain why good ventilation in the schoolroom is necessary.
2. Why should drinking fountains instead of common drinking cups be used in school buildings?
3. What is meant by *irrigation*?
4. Name three conditions upon which the climate of a place depends, and explain how the climate is affected by each.
5. Of what use are locks in a canal?
6. Explain how *daylight saving* was accomplished in the United States during the summers of 1918 and 1919.
7. Give two reasons why water transportation is less expensive than railroad transportation.
8. Why do railroads so often follow river valleys?
9. Why is it a disadvantage for a country to have no sea-coast?
10. Explain why Halifax, although it is one of the oldest cities in Canada and has an excellent harbor, has never become a great city.

29. A STORY FROM PICTURES

WRITTEN EXERCISE

The pictures on pages 72 and 73 tell a story. The first picture shows two passengers on shipboard, a boy and a large dog. How does the boy feel toward the dog? Do dogs know when people do not like them or are afraid of them? What has happened in the next picture? Examine the other pictures carefully. What does each add to the story? Think of suitable names for the boy and the dog. Where were they traveling? What kind of dog might frighten a person?



How were they rescued? What had happened while they were on the raft together? How did they feel toward each other?

Write the story suggested by the pictures. You may imagine that the story is told by the boy or by the dog. Suitable titles might be "How I Learned to Like Dogs" or "How I Met My Master."

30. CLASSES OF ADJECTIVES

I. When I say "*blue silk flag*," the words *blue* and *silk* modify the word *flag* by telling the kind, and restrict the word to flags of that kind.

When I say "*this flag, yonder flag, one flag*," the words *this*, *yonder*, and *one* do not tell the kind, but simply point out or number, limiting the word *flag* to the flag pointed out or numbered.



Adjectives of the first class describe by giving a quality, and so are called **descriptive adjectives**.

Adjectives of the second class limit by pointing out or numbering, and so are called **limiting adjectives**.

An adjective is a word used to modify a substantive.

A descriptive adjective is one that modifies by expressing quality.

A limiting adjective is one that modifies by pointing out, numbering, or denoting quantity.

There are two classes of descriptive adjectives, proper and common.

Proper adjectives are derived from proper nouns; as, French, Austrian. Proper adjectives begin with **capital** letters.

Common adjectives are not derived from proper nouns; as, windy, manly, good, bad.

ORAL EXERCISE

Use each of the following adjectives in a sentence and classify each adjective:

- | | | |
|-----------|------------|---------------|
| 1. sleepy | 4. brief | 7. military |
| 2. those | 5. worst | 8. fourteenth |
| 3. Greek | 6. Puritan | 9. square |

II. The classes of limiting adjectives are articles, pronominal adjectives, and numerals.

The articles are *the*, *a*, and *an*. *The* is the **definite article**, and *a* and *an* are the **indefinite articles**.

Pronominal adjectives are words which are used sometimes as substantives and sometimes as adjectives. If their function in any sentence is that of a substantive, they are pronouns. In sentences where they are used as adjectives, they are called pronominal adjectives.

For example, in the sentence, "Which dress shall I wear?" *which* is a pronominal adjective because it modifies the noun *dress*. In the sentence, "Which shall I wear?" *which* is a pronoun because it stands in place of a noun in the sentence.

Some words which may be used as adjectives or pronouns are:

what, which, this, that, some, any, each, other, either

A **numeral adjective** tells how many or in what order. If it tells how many, it is a **cardinal** numeral; as, *ten* men. If it tells in what order, it is an **ordinal** numeral; as, the *tenth* man.

ORAL EXERCISE

Classify the adjectives in these sentences, remembering that the use of the word decides whether it is an adjective or a pronoun:

1. Trick is a pretty, three-colored collie, with a white breast.
2. So they took the little fir from its place, carried it in joyous procession to the edge of the glade, and laid it on the sledge.
3. Withered leaves still clung to the branches of the oak — torn and faded banners of the departed summer.
4. Patience is the best remedy for every trouble.
5. We always have the same trouble when we land on that side of the pier.
6. What ship is that?
7. I was born and bred not three hours' travel from this very place.
8. He that is slow to anger is better than the mighty.
9. Every time a steel helmet peeked above the shallow trench, a German machine gun opened up.
10. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
11. Confucius is the most famous of Chinese philosophers.
12. For the first time, I read that chapter of American history.

31. COMPARISON OF ADJECTIVES

- I. Wednesday was a *warm* day.
 It was *warmer* than Tuesday.
 It was the *warmest* day this week.

From the above sentences, we know that all the days were warm, but to a different degree. How was the adjective *warm* changed in form to show this difference?

Most adjectives have three forms to express different degrees of quality. They can indicate the simple quality (something is *old*, *near*, *attractive*, etc.); the same quality to a greater or less degree (something is *older*, *nearer*, *less attractive* than something else); and the same quality to its greatest or least degree (something is *oldest*, *nearest*, *least attractive* of

several things). Notice that in expressing these different degrees of anything, you are comparing things that possess a common quality. For this reason the change in the form of the adjective is called **comparison**.

Comparison is a change in form of the adjective to express different degrees of quality.

NOTE. Different degrees of *quantity*, also, may be expressed by comparison.

The **positive degree** expresses the simple quality.

The **comparative degree** expresses a greater or a less degree of the quality.

The **superlative degree** expresses the greatest or the least degree of the quality.

II. Adjectives are regularly compared by adding *er* to the positive to form the comparative, and *est* to the positive to form the superlative.

	POSITIVE	COMPARATIVE	SUPERLATIVE
EXAMPLE.	dark	darker	darkest

Adjectives of two syllables are often, but not always, compared by prefixing *more* and *most*. To express diminution, we prefix *less* and *least*.

EXAMPLES. Useful, more useful, most useful
Careless, less careless, least careless

Adjectives of more than two syllables are always compared by prefixing *more* and *most*, *less* and *least*.

EXAMPLES. Beautiful, more beautiful, most beautiful
Attractive, less attractive, least attractive

Often an adjective may be compared in either of the two ways; as, lovely, lovelier, loveliest; lovely, more lovely, most lovely. Of the two forms of comparison, it is better to use the one that is more easily pronounced and more agreeable to the ear.

Some adjectives are compared irregularly. Learn these forms:

POSITIVE	COMPARATIVE	SUPERLATIVE
good	better	best
bad	worse	worst
evil		
ill		
little	less	least
much	more	most
many		

Most limiting adjectives and many descriptive adjectives cannot be compared, as their meaning will not admit of different degrees. For instance, *perfect* means complete or without fault; consequently nothing can be described as *more perfect*.

ORAL EXERCISE

I. Give the comparative and superlative forms of such of the following adjectives as can be compared. If necessary, consult the dictionary for spelling.

- | | | | |
|---------------|------------------|------------|------------|
| 1. high | 6. holy | 11. thin | 16. pretty |
| 2. tame | 7. two-wheeled | 12. mad | 17. any |
| 3. gray-green | 8. amiable | 13. witty | 18. that |
| 4. one | 9. vertical | 14. greedy | 19. common |
| 5. brilliant | 10. warm-hearted | 15. hot | 20. polite |

II. As a drill on the use of adjectives as modifiers, the teacher may name one of the adjectives above and call

a pupil's name. The pupil then may give a noun which the adjective might appropriately modify.

WRITTEN EXERCISE

Write two sentences containing adjectives in the positive degree, four containing adjectives in the comparative degree, and four containing adjectives in the superlative degree.

32. THE USE OF ADJECTIVES

I. In using adjectives, select those that exactly express your meaning. Do not use too many adjectives; and in describing any particular thing, be careful not to use two or more adjectives that have nearly the same meaning. In the following expression all the adjectives except the last should be omitted:

A great, large, roomy, spacious hall.

In the next expression only one of the adjectives is necessary:

A stingy, miserly, close-fisted fellow.

Careless persons and those with a small list of adjectives at command, overwork and abuse such words as *nice*, *awful*, *horrid*, *splendid*, *lovely*. They say *awful pens*, *horrid ink*, *splendid pie*, etc. Pens and ink may be poor, useless, annoying, unsatisfactory, but *awful* and *horrid* are words too large and intense in meaning to apply to small or ordinary things. A disaster like the sinking of the *Titanic* or the San Francisco earthquake is *awful*; a brutal crime may be a *horrid* or *horrible* affair.

If you have the habit of overworking such words as *awful*,

select words that may properly be substituted, and form the habit of using adjectives of exact meaning.

II. Do not use the article *a* and *an* after the substantives *sort of* or *kind of*. The correct expression is :

This kind of typewriter.

That sort of man.

A sort of monster.

An is used before words beginning with a vowel sound and *a* before words beginning with a consonant sound.

EXAMPLES. An apple, an obedient child, a busy boy, an honor, a university.

III. Remember that *them* is a pronoun and should not be used in place of the adjective *those*. The correct expression is :

Have you those stamps to-day?

May we see those pictures?

Let's chase those dogs.

IV. The order in which adjectives are placed is sometimes important. When two or more adjectives modify a noun and there is any difference in their relative importance, place nearest the noun the one most intimately connected with it.

We say, "The *beautiful blue* sky is cloudless," not "The *blue beautiful* sky is cloudless."

ORAL EXERCISE

Correct the errors in the use of adjectives :

1. An enthusiastic, noisy, large crowd was addressed.
2. *Them* two sentences should be corrected.
3. A young industrious man was hired.

4. The armchair was roomy and capacious.
5. It was a lovely cake, but I paid a frightful price for it.
6. The boy was impudent and saucy.
7. A sort of a groan came from the shed.
8. The new stone large house was sold.
9. It was a horrid dinner that we had at that small hotel.
10. The journey was awful because the day was so warm.

EXERCISE

I. Bring to class as many adjectives as you can think of that may apply to the following nouns. Use your dictionaries to be sure that you have adjectives with the proper meanings.

- | | |
|----------------------|-----------------|
| 1. corn | 6. books |
| 2. watermelons | 7. labor |
| 3. the Great War | 8. fishing |
| 4. basket ball | 9. winter |
| 5. George Washington | 10. automobiles |

II. Write a short paragraph on one of the above subjects, using some of the adjectives discussed in class as appropriate to the subject.

33. HOW TO END YOUR COMPOSITIONS

The opening sentence, as you have learned, is an important part of a paragraph or a composition, and the ending is almost as important as the beginning. You want to leave a good impression in the mind of your readers or your audience. You want the last thing they read or hear to be interesting. One of the best rules for writing a good ending sentence is the very simple one, "Stop when you have finished." If you are telling about the time you broke your

arm, don't end with a sentence like this, "My brother had broken his leg the winter before." That has nothing to do with the story of your broken arm.

In the first composition on page 45, you will see that the paragraph keeps to the subject until the last two sentences. The writer did not stop at the end of her paragraph and so spoiled the interest of her composition.

Another good rule, when writing stories of your experiences, is to end with your own feeling about the incident, or the result it brought about for you. Be very careful not to make this too general. A general statement, such as "I liked this party very much," is not interesting; but "I determined to have my next party as much like Mildred's as I could," gives your own feeling about the party and is an interesting sentence.

Your ending sentence, therefore, should "clinch the point" of your story; it should be interesting; and it should, if possible, give your own feeling about the incident which you are describing.

The two following paragraphs illustrate good and bad endings:

A SURPRISE CHRISTMAS PRESENT .

We had not expected to have a very merry Christmas that year. Of course we were all glad the war was over, but when your father has been in France for nearly two years, you don't feel very "Christmasy." However, Mother said that Father would want us to be as happy as we could without him. We made all the preparations just as usual. We trimmed a tree and hung holly wreaths in the windows and bought presents and hung up our stockings. Christmas morning, just as we were pulling out the treasures from those bulging stockings, in walked Father. That was the best Christmas present we ever had.

A SURPRISE CHRISTMAS PRESENT

The best Christmas present I ever received was a complete surprise. I had begged my father to buy me a silver watch in a bracelet like my cousin Edith's, but he said that I would not take care of it. Christmas morning I had examined all the presents that I found on the tree. I was a little surprised and disappointed because there was nothing from my father but a box of candy. It was almost evening before I opened the candy to eat a piece, and there I saw not a silver watch, but a gold one. I was so surprised I could hardly thank my father enough. All the girls in school admire my new watch very much. It is prettier than any of theirs.

WRITTEN EXERCISE

In each of the following groups of ending sentences, which sentence do you think more interesting? Choose one sentence and write a paragraph, using it as a closing sentence.

1. You can imagine what happened when my father came home and heard the story.

My mother said that probably Father would punish us when he came home.

2. I felt sorry to think that I would have no lunch.

I never realized before how long it is from breakfast to dinner.

3. I can't imagine my dignified uncle playing such a prank.

My uncle is now a dignified man and often comes to visit us.

4. We all said it was the best picnic lunch we had ever had.

There wasn't a crumb left.

5. We were delighted because our school had won the championship.

Berkeley school was the champion of the county at last.

34. WRITING A FRIENDLY LETTER

WRITTEN EXERCISE

Write one of the letters suggested in the exercise on page 38. Choose one you have not used before. Letters may be exchanged in class, and the form and punctuation corrected. If you are in doubt about any point, consult page 28.

35. CLASSES OF ADVERBS

1. In the sentence, "His task was done quickly," the meaning of the verb *was done* is modified by the word *quickly*, telling how the task was done. *Quickly* is one of the class of words called **adverbs**. Adverbs, as you have learned, may modify verbs, adjectives, or adverbs.

An adverb is a word used to modify a verb, an adjective, or an adverb.

1. Adverbs of **time** answer the question, When?

EXAMPLES. Early, hereafter, **now**, often, soon, presently. He will come *soon*.

2. Adverbs of **place** are those **that** generally answer the question, Where?

EXAMPLES. Away, back, elsewhere, hence, out, within. I will go *away*.

3. Adverbs of **degree** are those that generally answer the question, To what extent?

EXAMPLES. Exceedingly, hardly, quite, sufficiently, too, very. The tea is *very* hot.

4. Adverbs of **manner** are those that generally answer the question, In what way?

EXAMPLES. Plainly, so, thus, well, not. He spoke *plainly*.

NOTE. *No* and *yes*, used in answering questions, show how the thought presented is received, and may be classed with adverbs of manner.

5. Adverbs of **cause** are those that generally answer the question, Why?

EXAMPLES. Hence, therefore, why. The sun is down ; *therefore* it is dark.

ORAL EXERCISE

Use each of the following adverbs in a sentence and classify each adverb :

- | | | | |
|------------|---------|------------|------------------|
| 1. rudely | 4. thus | 7. quite | 10. extremely |
| 2. forward | 5. late | 8. never | 11. scarcely |
| 3. nowhere | 6. back | 9. usually | 12. consequently |

II. 6. **Relative adverbs** join clauses. They belong to the five classes given above, but in addition to their modifying function they connect clauses.

EXAMPLES. He died *as* he had lived.

The leaves fall *when* autumn comes.

This line is not straight ; *hence* it does not measure the shortest distance between the points which it joins.

7. **Interrogative adverbs** are those used in asking questions. They belong to the five classes of adverbs named above.

EXAMPLES. *How* can this be done?

Where is the source of this river?

When was the battle of Gettysburg fought?

8. The adverb *there*, ordinarily used to indicate location, is sometimes used at the beginning of a sentence merely to fill in the place usually occupied by the subject. When *there* is used to begin the sentence, the subject follows the verb. In such uses, *there* is called an **expletive**. It has no grammatical connection with the rest of the sentence.

Note the difference in use as illustrated below:

I turned and *there* stood the new bicycle. (Adverb of place.)

There was a crowd at the corner watching the bulletin board.
(Expletive.)

9. Adverbs are often used to make a statement **negative**.

EXAMPLE. Reënforcements did *not* arrive in time.

WRITTEN EXERCISE

Point out the adverbs in these sentences and tell to what class or classes each belongs:

1. The ghost slowly, gravely, and silently approached.
2. Nobody ever stopped him in the street to ask, with glad-some looks, "My dear Scrooge, how are you?"
3. The bell swung so softly at the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house.
4. In came all the people, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and anyhow.
5. All Scrooge could make out was that it was still very foggy and extremely cold, and that there was no noise of people running to and fro.

6. "Spirit," said Scrooge submissively, "conduct me where you will."

7. The slow potatoes, bubbling up, knocked loudly at the saucepan-lid, to be let out and peeled.

8. Martha did not like to see her father disappointed, if it were only in joke.

9. The people were by this time pouring forth, as he had seen them with the Ghost of Christmas Present.

36. COMPARISON OF ADVERBS

Adverbs, like adjectives, may be compared. They may express three degrees of a quality, the **positive**, **comparative**, and **superlative**. Name the different degrees in these sentences :

We waited *most patiently* for the train.

The horse waited *patiently* for his master.

The horse waited *more patiently* than the dog.

Some adverbs form their comparative and superlative by adding **er** and **est** to the positive.

EXAMPLES. Soon, sooner, **soonest**.

Fast, faster, **fastest**.

Adverbs of more than one syllable generally form their comparative and superlative by prefixing *more* and *most*, or *less* and *least* to the positive.

EXAMPLES. Slowly, more slowly, **most slowly**.

Important, more important, **most important**.

Many adverbs cannot be compared.

EXAMPLES. Where, how, now, there, when, just, perfectly, equally.

Some adverbs are compared irregularly. Learn these forms :

POSITIVE	COMPARATIVE	SUPERLATIVE
badly } ill }	worse	worst
well	better	best
little	less	least
much	more	most
far	farther	farthest

EXERCISE

Point out the adverbs, tell of what degree each adverb is, and compare it, if it can be compared :

1. The tortoise plodded steadily on and won the race.
2. The hare ran as fast as he could, but he was so far behind that he could not catch up with the tortoise.
3. It often happens that the one who goes on slowly and surely wins the race.
4. Thanksgiving Day is usually the last Thursday in November.
5. The Pilgrims received thankfully the small blessings that came to them during their first year in America.
6. Few people keep Thanksgiving nowadays as joyfully and as sincerely as the Pilgrims did.
7. It sometimes seems that the more people have, the less grateful they are.

37. WHAT THE DICTIONARY TELLS; SPELLING AND SYLLABICATION

We often wish to add to our vocabulary new words which we meet in our reading or hear other people use. A new word cannot be useful to us, however, until we can write it,

say it, and know when to apply it. There are three things, therefore, to be learned at once about a new word: its spelling, pronunciation, and meaning. We can find out by asking some one who knows or by consulting the dictionary. The surer guide is the dictionary.

Sometimes you are perplexed about the spelling of some special form of a word that is not given in the small dictionaries. Large dictionaries, however, give various forms of a word, such as the plural ending of a noun and the past and *ing* forms of a verb. Thus, after *ferry* we find *plu. -ries*. Hence, we know that the complete plural is *ferries*. After *drop* we find *dropped* or *dropt; dropping*. There are two correct past forms for the verb *drop*, and since *dropped* is given first, we can assume that it is the preferred form.

In writing a word, you frequently need to know how to divide it into syllables. The dictionary uses a small hyphen to indicate the syllabication of the words. It is considered poor form to divide short words of two syllables, as *bucket*, *boxes*, especially when the final syllable consists of only two or three letters.

EXERCISE

I. Prepare for the following exercises by consulting the dictionary or some other reference book.

1. Spell the names of five religious denominations.
2. Write the names of five states you find hard to spell.
3. Give the plural of

half
ally
circus

mosquito
alley
tax

thief
witch
cargo

4. Complete these words correctly by adding *er*, *ar*, or *or*:

plumb-	seni-	mot-
elevat-	edit-	gramm-
coll-	col-	schol-

5. Supply the missing letter in each of these words:

differ-nce	bull-t	superintend-nt
sep-rate	cemet-ry	machin-ry

6. Supply the missing diphthong in each of these words:

fr- -ght	h- -ght	bes- -ge
l- -gue	s- -ze	g- -lty

7. Spell the past and *ing* forms of these verbs:

swim	dine	win	drawn
attack	drink	dig	travel

II. Which of the following words could not be divided? Which words would it be better form not to divide? Where could you divide the remaining words, if it was impossible to write the whole word at the end of a line?

fudge	asparagus	sieve
wishes	saucer	doesn't
baggage	plowed	towel
elevator	interesting	capture
beautiful	knitting	afraid
disappoint	taught	Massachusetts
naughty	attempt	purple

38. GIVING A REPORT

ORAL EXERCISE

Report on some article of general interest that you have read in a recent periodical or magazine. It may concern some foreign country, or a new invention, or some interesting facts about an important person.

WRITTEN EXERCISE

Write one of the reports which you have heard in class. Try to make your written report just as clear as the oral one. Choose a suitable title.

39. THE CORRECT USE OF ADJECTIVES AND ADVERBS

I. When **two** things or groups of things are compared, the **comparative** degree is used. When **more than two** are compared, the **superlative** is used.

RIGHT

George is the *older* of the two boys.

The river road is the *shortest* of the three.

WRONG

George is the oldest of the two boys.

The river road is the shorter of the three.

II. Adjectives should not be doubly compared.

RIGHT

He suffered the keenest sorrow.

WRONG

He suffered the most keenest sorrow.

III. Do not use adjectives and adverbs extravagantly.

RIGHT

The game was very interesting.

We had a delightful vacation.

WRONG

The game was awfully interesting.

We had a perfectly delightful vacation.

IV. Do not use the pronoun *them* for the pronominal adjective *those*.

RIGHT

Where are all *those* people going?

WRONG

Where are all *them* people going?

Do not use adjectives in place of adverbs, and vice versa.

RIGHT

He writes *well*.
She looks *beautiful*.

WRONG

He writes good.
She looks beautifully.

VI. Do not use the adverbs *here* and *there* as adjectives.

RIGHT

That book is mine.
The book that you have *there*
is mine.

WRONG

That *there* book is mine.

VII. Do not use double negatives.

RIGHT

I did nothing.
I did not do anything.

WRONG

I did not do nothing.

VIII. Do not confuse the meaning of *further* and *farther*, *less* and *fewer*.

Farther is used to express the comparative degree of the adverb *far*, denoting distance. *Further* means additional. It does not refer to distance.

Fewer means not so many and denotes number. *Less* means not so much and denotes a degree of quantity or amount. Thus, I have written *fewer* sentences than Frances. I have *less* time than I thought.

RIGHT

The Indians went *farther* and
farther away.
I have no *further* use for this
suit.
We saw *fewer* boats than
usual in the harbor.

WRONG

The Indians went further and
further away.
I have no farther use for this
suit.
We saw less boats than usual
in the harbor.

IX. Do not use the superlative adjective *most* when you mean very nearly. Use the adverb *almost* instead.

RIGHT

WRONG

It is *almost* time for lunch.

It is most time for lunch.

I am *almost* ready to start.

I am most ready to start.

We like Fridays *almost* as well
as Saturdays.

We like Fridays most as well
as Saturdays.

Use *most* to express a large amount or number; as,

Most children like ice cream.

Most of the hay has been raked.

EXERCISE

Correct the following errors and give reasons why each sentence is wrong:

1. The baby looked awfully sweet.
2. He was the most wildest savage of the lot.
3. Henry is the tallest of the two, but George is the oldest.
4. Did you eat all them apples?
5. He chose a more humbler part.
6. Which is the more northerly, Maine, Oregon, or Minnesota?
7. I have most finished my lesson.
8. Which do you prefer better?

NOTE. Prefer = like better.

9. The paper was written careful.
10. I thought that Mary was the brightest of the two.
11. He ain't ever coming back no more.
12. Aren't you kind of excited?
13. They couldn't be no more happier.
14. The soldier was wounded bad.

15. You don't care nothing for nobody but yourself.
16. This here paper is torn.
17. I hain't got no paint brush.
18. He is best of the two.
19. He visited the most principal cities.
20. This plan was worser than the others.

40. APPOSITIVES

In the sentence, "Longfellow, the poet, is loved by the children," the noun *poet* modifies the subject *Longfellow*, by explaining what Longfellow is meant.

Both words name the same person. The word *poet* is in **apposition** with *Longfellow*; it is called an **appositive**.

An appositive is a word used to explain another word denoting the same person or thing.

An appositive is usually set off from the rest of the sentence by the **comma**.

EXERCISE

I. Point out the appositives in the following sentences and the noun explained by each appositive :

1. The South Pole was discovered by a Norwegian explorer, Amundsen.
2. The planet Jupiter has nine moons.
3. Mary, the unfortunate queen of Scots, was imprisoned by her cousin, Elizabeth.
4. Milton, the great English poet, became blind.
5. David swore eternal friendship with Jonathan, Saul's son.
6. Alexander's horse, Bucephalus, is one of the famous horses in history.
7. Joseph, Jacob's favorite son, was sold by his brethren to the Ishmaelites.
8. Our sailboat, the *Celia*, struck a hidden rock.

II. Use each of the following substantives as an appositive in a sentence :

- | | |
|-------------------|---------------------------------|
| 1. our doctor | 4. the hotel where we stopped |
| 2. Whitefoot | 5. my oldest friend |
| 3. Cooper's novel | 6. our Christmas gift to Mother |

41. COMPLEMENTS; THE DIRECT OBJECT

In saying "Washington captured," we do not fully express the act performed by Washington. If we add a noun and say, "Washington captured Cornwallis," we complete the predicate by naming that which receives the act.

Whatever fills out, or completes, is a **complement**. *Cornwallis*, therefore, is the complement of the predicate. As *Cornwallis* completes the predicate by naming the object directly acted upon, we call it the **object complement** or the **direct object**.

Connected objects that complete the same verb are called a **compound object complement**; as,

Washington captured *Cornwallis* and his *army*.

The direct object completes the predicate and names that which receives the act.

EXERCISE

I. Name the verbs and the direct objects in each of these sentences :

1. Morse invented the telegraph.
2. Phrases form a large portion of almost every sentence.
3. Benjamin Franklin invented the lightning rod.
4. By the beginning of the twentieth century, machinery had entered and revolutionized nearly every branch of manufacturing.
5. The moon revolves and keeps the same side towards us.

6. James and John study and recite grammar and arithmetic.
7. May we see your new book?
8. Hear the rain on the roof.

II. Use the following nouns with their modifiers as direct objects in sentences. Which objects are compound?

- | | |
|----------------------------------|---------------------------|
| 1. you and me | 6. both sides of the ship |
| 2. red peppers | 7. factories and stores |
| 3. the princess and her children | 8. athletics and sports |
| 4. a most unusual story | 9. United States history |
| 5. only a yard of it | 10. Japanese goods |

42. BUSINESS LETTERS

Since much of the world's business is done by correspondence, the ability to write good, effective business letters is in great demand. Business letters should be absolutely clear. Be careful to *say what you mean in such a way that it will be impossible to misunderstand it*. The letter should be short and to the point, but it should always be courteous. Special attention should be given to legibility. If you write for information or to ask some other favor, inclose a stamp for reply. Inclose the stamp loose; do not stick it to the paper.

Frequently it is necessary to send money in letters. It is unsafe to send bills or coins by mail, although small silver pieces may be sent safely in a coin card, having openings cut to fit the money. Postage stamps may be sent for small sums, say for fifty cents or less. The safe ways of sending money by mail are (1) post-office or express money order, (2) bank draft, (3) personal check. The check should be made out to the order of the person or firm to whom it is sent, and should not be left so that it is payable to bearer. The objections to sending personal checks are that some firms will not accept them, and that sometimes the recipient

of the check, if he lives in a distant city, must pay exchange when he cashes it.

You may use the same stationery for a business letter as for a friendly letter, folding it according to the instructions on page 37. Business firms usually have stationery on which their name and address are printed. An ordinary sheet of business paper is about $8\frac{1}{2}$ by 11 inches and is folded to fit an envelope about $3\frac{1}{2}$ by 6 inches. The lower half of the letter should be folded over the upper half. The paper is then folded so that the two vertical edges are brought toward the center, dividing the half sheet approximately into thirds.

WRITTEN EXERCISE

I. Study the following letter ordering goods, and then copy it accurately:

115 South Detroit Street

Warsaw, Indiana

September 12, 1920

A. G. Spalding and Brothers

523 Fifth Ave.

New York, N. Y.

Gentlemen:

Please send me by prepaid American Railway Express the following articles selected from your Catalogue.

1 Official "National League" Jr. Ball, No. B 1	\$1.75
1 Spalding Junior Bat, No. 50 B	.50
1 "Boys' Amateur" Catcher's Mitt, No. 4 E	1.50
1 Spalding "Boys' Own" Infielder's Glove, No. 18 . .	1.00
Total	<u>\$4.75</u>

I inclose a post-office money order for the amount of this purchase.

Yours truly,

Hawkins Underwood

II. Suppose that you are spending a summer vacation in a remote place. Write one of the following letters:

1. Write to the publishers of a magazine which you take, giving your old address, your new address, and the time during which you wish the magazine to come to your vacation address.

2. Write to a large department store, asking for a catalogue or price list of sport clothes, suited to your particular needs.

3. Order the following canned goods, telling the brand you want, the size (large or small) of cans, and the way the goods are to be sent: tomatoes, soup, jam, peas, pickles, bacon, chicken. Explain whether the bill is to be charged to your regular account or whether you are sending money, and if so, in what form.

4. Write to a hardware store, ordering some tools, nails, paint, and tinware. Be specific in your list of goods.

5. Write to your home express office, inquiring for a package or trunk which has not arrived. Tell when it was shipped and give your address, as well as particulars concerning the lost article.

43. CRITICIZING YOUR OWN COMPOSITIONS

You have learned various ways to make your compositions interesting. A review of the following rules will help you to criticize your own work.

1. Choose your subject carefully. Find a subject that interests you and that is taken from your own experience.

2. Decide on the point of your story. Limit your subject to a single idea about that subject. Choose the one that most appeals to you.

3. Think out a good beginning sentence that is interesting, definite, and suggestive.

4. Keep to the subject which you have chosen and which

you have suggested in your opening sentence. Don't ramble. Keep to the point.

5. Think out a good ending sentence that clinches the point of your story. Stop when your story stops.

After your composition is finished, read it over carefully several times, to test it by these five rules. If you find that you have failed to follow any of them, correct your own work.

Then read your composition aloud to see how it sounds. You do not need an audience for this. You can soon learn to tell whether or not your sentences read smoothly, just as you can tell whether or not you are playing the right notes on the piano, when your music teacher is not there to correct you.

WRITTEN EXERCISE

Choosing one of the following subjects, write a composition which follows the five rules for writing compositions.

1. A Queen I Should Like to Have Known
2. What the Schoolroom Clock Thinks
3. The Story of an Umbrella
4. The Playhouse I Liked the Best
5. The Christmas Present I Made for My Mother
6. A Game My Mother Used to Play
7. When Our Baby Cries
8. Times when I Pity Myself
9. The Dog that Howled at Night
10. The Easiest Thing to Lose
11. Watching a Parade
12. My Room as I Should Like to See It
13. The Worst Day in the Week
14. People in Glass Houses

44. CLASSES OF VERBS; TRANSITIVE AND INTRANSITIVE

“The man *caught*” makes no complete assertion and is not a sentence. If we add the object *fish*, we complete the assertion and form a sentence — “The man *caught fish*.” The action expressed by *caught* passes over from the man to the fish. The word *transitive* means passing over. Hence all verbs which express an action that passes over from the doer to something which receives it are called **transitive verbs**.

“Fish *swim*.” The verb *swim* does not require an object to complete the sentence. No action passes from a doer to a receiver. Verbs which express action that does not pass over to a receiver, and verbs which express only being, are called **intransitive verbs**.

A verb that is transitive in one sentence may be intransitive in another; as,

Helen *reads* well. Helen *reads* the magazine.

Ralph sang in church last Sunday.

Have you ever sung that song as a solo?

A verb is a word that asserts action, being, or state of being.

A transitive verb is a verb expressing action that is received by some person or thing.

An intransitive verb expresses being or action not received by any person or thing.

EXERCISE

I. Select the transitive and the intransitive verbs:

1. The man broke the seals with great care.
2. You can fancy the excitement into which that letter put me.

3. We will sit here and talk.

4. We ran on deck.

5. By good fortune, Hunter pulled a good oar.

6. "Mr. Hands," he said, "here are two of us with a brace of pistols each."

7. The sun had just set; the sea breeze was rustling and tumbling in the woods, and ruffling the gray surface of the anchorage.

8. Suddenly, with a loud huzza, a little cloud of pirates leaped from the woods on the north side and ran straight on to the stockade.

9. "Gray," resumed Mr. Smollett, "I am leaving this ship, and I order you to follow your captain."

10. It was broad day when I awoke and found myself tossing at the southwest end of Treasure Island.

II. Supply the receivers of the action of the transitive verbs in these sentences:

1. Don't you recognize ——?
2. Who can untie ——?
3. Have you seen ——?
4. I saw —— yesterday.
5. He did ——.
6. They ate ——.
7. Neither of the girls has ——.
8. The storm broke ——.
9. Who has broken ——?
10. Who took ——?
11. Some one has taken ——.
12. The Indians attacked ——.

III. Supply a form of the intransitive verbs *come*, *be*, or *drown* in the following sentences:

1. The lesson ——n't ready.
2. You —— right.
3. There —— seven candles left.
4. The steak for dinner hasn't —— yet.
5. Our new furniture —— yesterday.
6. I was afraid Don would be ——.

45. COPULATIVE VERBS AND THEIR COMPLEMENTS

A complete predicate expresses something that is asserted. In the sentence "Soldiers march," *march* is a complete predicate, for it expresses what is asserted.

In the sentence "Steel is hard," *is* asserts, but it does not express what is asserted. We do not wish to assert merely that steel is, or exists; we wish to assert of steel the quality described by the adjective *hard*. In other words, the verb *is* is used merely to link or couple the subject with a word which expresses what is asserted about the subject. Such a coupling or linking verb is called a **copulative verb**.

Some of the verbs used as copulatives are *seem, grow, become, look, taste, smell, feel*.

Copulative verbs do not make complete predicates unless used with some asserting word. For example, "The maple leaves become," "Rolfe's wife was," "The man seems," all express no complete idea because the predicate is incomplete. In each case, there is no word for the copulative verb to link to the subject.

We can, however, make a complete predicate by the addition of another word that asserts something about the subject. The word may be a noun, a pronoun, or an adjective. Thus, "The maple leaves become red," "Rolfe's wife was Pocahontas," "The man seems poor." Each of

these sentences expresses a complete idea. *Red, Pocahontas,* and *poor* are linked by a copulative verb to the subject to complete an assertion.

The word which is used with the copulative verb to make a complete predicate is called a **complement**. Because it tells what is to be asserted about the subject — that is, expresses some quality or attribute of the subject — it is called an **attribute complement**.

A noun used with a copulative verb as an attribute complement is called a **predicate noun**.

An adjective used with a copulative verb as an attribute complement is called a **predicate adjective**.

A **copulative verb** is a verb that links the subject to the word or words that complete the statement.

The attribute complement of a sentence completes the predicate and belongs to the subject.

EXERCISE

I. Point out the attribute complements in these sentences and tell whether they are predicate nouns or predicate adjectives:

1. A thing of beauty is a joy forever.
2. The valley of the Mississippi is very fertile.
3. Necessity is the mother of invention.
4. The mountains are grand, tranquil, and lovable.
5. Commerce and industry are the best mines of a nation.
6. The ear is the ever open gateway of the soul.
7. The verb is the life of the sentence.
8. Snowflakes and hailstones are frozen raindrops.
9. A little learning is a dangerous thing.
10. Grow old along with me.
11. The dog felt miserable and afraid.

12. Many poor men have become great millionaires.
13. The trees seemed giants in the dark.
14. The bacon and eggs tasted good after our long tramp.

II. Complete the following sentences by supplying predicate nouns or predicate adjectives:

1. Doesn't the air seem ——?
2. I am —— for the poor child.
3. What is your dog's ——?
4. The harvest seems —— this year.
5. My favorite sport is ——.

46. VERBS: VOICE

I *fed* the horse.

The horse *was fed* by me.

The first verb, *fed*, shows that the subject represents the actor; and the second form, *was fed*, shows that the subject names the thing acted upon.

This change in the form and the use of the verb is called **voice**. The first form is called the **active voice**; and the second, the **passive voice**.

The passive voice is a convenient form to use when we wish to assert an action without naming the actor. "Money is *coined*" is better than "Somebody *coins* money."

The active voice is usually a more forcible form of statement than the passive.

Voice is a change in the form of a transitive verb which shows whether the subject acts or is acted upon.

The active voice shows that the subject names the actor.

The passive voice shows that the subject names the thing acted upon.

When a verb is changed from the active to the passive

voice, that which was its object becomes its subject; as, I caught *him*; *He* was caught by me.

When a verb is changed from the passive to the active voice, that which was the subject becomes the object; as, *The aëroplane* was piloted by George Holt; George Holt piloted *the aëroplane*.

EXERCISE

I. Change the voice of the verb without changing the meaning of the sentence, and make the other changes that are needed:

1. The industrious bees gather honey from the flowers.
2. The storm drove the vessel against the rock.
3. Our words should be carefully chosen.
4. Exercise strengthens the muscles and keeps the body in good condition.
5. True valor protects the feeble and humbles the oppressor.
6. Marconi invented the wireless telegraph.
7. Chocolate ice cream was sold by the old storekeeper.
8. The soldiers were taught by Uncle Sam to endure hardships.
9. Moses led the Israelites out of Egypt.
10. Dr. Livingstone explored a large part of Africa.
11. Who discovered the circulation of the blood?

II. Name all the transitive verbs in the exercise on page 93 and tell the voice of each.

III. Make sentences using these verbs, which are in the passive form:

- | | |
|---------------------|-------------------|
| 1. was attacked | 4. was taught |
| 2. has been learned | 5. has been eaten |
| 3. were led | 6. had driven |

IV. Make a list showing the active form of each verb above. Revise your sentences written for III so as to use the active form.

47. AMPLIFICATION OF PARAGRAPHS

I. TAKING THE WRONG SUIT-CASE

Last summer my brother and I exchanged suit-cases. We had started off together, but Dick, who was going on a camping trip, left the train before I did. I was on my way to a house-party at my cousin's. Our suit-cases are very much alike, and Dick left the train in a great hurry. I thought my suit-case felt very heavy, but it was not until I started to unpack that I realized that I had a boy's camping clothes instead of my own pretty dresses.

TAKING THE WRONG SUIT-CASE (amplified)

My last summer's vacation was almost spoiled by a queer accident. I had been invited to a house-party at my cousin's, and Mother and I had spent two weeks getting my clothes ready. I had three new dresses, a blue gingham, a pink linen, and best of all, my first real party dress, of white net with pink rosebuds. It was the prettiest thing I had ever seen, and I could hardly wait for a chance to wear it.

My brother Dick and I started on our vacations together. Dick was going on a camping trip with some school friends. He was to meet them at Greenford, two or three stations before mine. The train was badly crowded that morning. Dick found me a seat, but the woman who sat with me had so much baggage that Dick took my suit-case with his own to the rear of the car. The suit-cases are very much alike, although Dick's is a little larger.

When we reached Greenford, Dick came rushing down the aisle. "Here's your suit-case, Anne," he said. "Can you

manage it? Have a good time. Give my love to Aunt Ethel and the girls. There are the fellows on the platform now! Isn't that great? Good-by, Anne!" and Dick was gone with a rush.

I reached my own station an hour later. My cousin Dorothy met me. "Goodness, Anne," she said, "your suit-case weighs a ton. What can you have in it?"

"Clothes — new clothes," I laughed. "Oh, Dorothy, wait until you see my party dress."

The suit-case *was* heavy. Dorothy and I together carried it home and up to my room. There Aunt Ethel, Dorothy, and Elizabeth, all crowded around to watch me unpack.

Imagine my horror when I opened the suit-case and saw a boy's camping outfit — heavy shoes, sweaters, rubber boots, and fishing tackle. I could have cried. The only things that restrained my tears were Dorothy's promise to lend me her prettiest party dress and the thought of Dick's face when he pulled out my white net and rosebuds.

These two stories tell of the same incident. The first paragraph tells the story in the briefest form possible. The second story supplies details.

We say that this story is *amplified* or enlarged. Which do you think is more interesting? Notice just what details are given in the second story. All the material for amplification is given in the first story, but it is emphasized and enlarged upon in the second. For example, the phrase "my own pretty dresses" in the first paragraph furnishes material for the first paragraph of the second story and brings out the contrast in the concluding paragraph. The clause "Dick left the train in a great hurry" is expanded to a paragraph of conversation as Dick arrived at his station. The explanation of the way the suit-cases came to be exchanged is also added in the second paragraph, and the heavy suit-case

furnishes a subject for conversation between Anne and her cousin. **Description**, **explanation**, and **conversation**, then, are three ways of supplying detail to amplify a paragraph.

II. **Description** is one of the easiest ways of amplifying. If a sentence reads, "The crowd cheered as the smallest racer dashed in ahead of the others," there is material here for a good descriptive paragraph adding interesting details. For example,

Cheer after cheer burst from the throngs of people pressed closely against the ropes around the race course. It sounded like the roar of the ocean, or the beat of drums. Louder and louder grew the cheers as the slender figure made its way swiftly towards the goal. Past the heavy, panting figure of the champion; past the swinging form of "the giant"; ahead of them all he dashed. His brown hair waved in the breeze; his slim figure gleamed in the sunlight. Like an arrow straight from the bow, the smallest racer crossed the line.

In this paragraph, notice the words or phrases that are amplified by description: *The crowd cheered, the smallest racer, dashed, the others.*

III. **Explanation** is another useful means of amplifying. For example, in the sentence, "Mother was obliged to leave us alone to finish the preserving of her prize peaches," an opportunity for amplification is given by the words *was obliged*. An explanation is called for at the first reading of the sentence. A short paragraph, telling the reason why Mother should leave the preserving to inexperienced hands, may amplify the story. It might be the serious illness of a relative; it might be a sudden accident; it might be an unexpected and important visitor. At any rate, material enough for amplification can easily be supplied.

IV. **Conversation** is one of the most interesting means of amplifying a paragraph. You remember that in the beginning of "Alice in Wonderland" Alice picks up her sister's book and tries to read it, but throws it down because there are no conversations in it — "And what is the use of a book without pictures or conversation?" Many of us feel much the same way. Conversations add to the interest of any story. We like to hear people talk, and we learn a great deal from conversation. Note these sentences:

The man refused to sell his dog because he was fond of him.

"Sell Rover?" he said. "Rover's been my only friend through many long weary years. We've tramped city streets and country roads together, and I couldn't sell him now when we're both old and worn out."

The first sentence above states a simple fact. The man's conversation in the other sentences gives a chance to tell something about the friendship between the man and his dog, the reasons for it, and a little of the man's character in his loyalty to his friend.

Be very careful to keep to the point of your story when you are amplifying it. Don't let your descriptions lead you too far astray, nor your explanations take you back too far into the past. Be sure your conversations have some point. They should be interesting and sound like the talk of real people, and they should always have some connection with the story.

WRITTEN EXERCISE

Amplify the following short paragraphs into longer stories, using description, explanation, or conversation:

THE TEN TRAILS

Two Indians once went hunting together. One, Hapeda, was fleet and strong. The other, Chatun, was weaker but very patient. They came upon the fresh track of a small deer. Chatun decided to follow it, but Hapeda scorned it. He sought bigger game. At night they met again. Hapeda had spent the whole day following many trails and had nothing. Chatun had stuck to the one trail and returned with the small deer across his shoulder.



OLD TOM AND HIS MASTER

A captain in the American army, noted for his bravery in action, had been very seriously wounded. As he lay in the hospital, he asked the nurse if he might see his horse, old Tom, before he died. The two had been great friends. The surgeons consented, and old Tom was brought to the window. The captain was so glad to see his friend that he felt much more cheerful. After that, the horse visited his master every day until the captain was better.

THE LESSON OF THE SPIDER

Robert Bruce, the king of Scotland, had been defeated many times by his enemies. At last, in discouragement he fled for refuge to the woods. As he lay in his small cabin, he watched a spider spinning a web on the rafters. Six times the spider tried to reach a rafter and failed. But it persevered until the web was finished. Bruce realized that he, too, must try once more.

THE CHRISTMAS I RECEIVED SIX COPIES OF "IVANHOE"

I had wanted to read "Ivanhoe" ever since I heard my older brother and sister talk about the book. I told every one I hoped I would get the book for Christmas. On Christmas morning my packages looked very much alike. There were presents from my family, and the ones that had come from my relatives and friends. The rest of the family stood around and watched me open my presents. Each of them was anxious to hear me exclaim at the present he had given me. They were as much surprised as I when I found six copies of the book.

THE FARE SHE DIDN'T PAY

My older sister almost quarreled with the conductor on the trolley car last night. She told him she knew she had paid her fare. She even demanded a transfer at the end of the line. He protested and said he knew she hadn't given him a nickel. Finally he gave her the transfer. When she reached home, she found that her nickel had fallen into her umbrella instead of into the conductor's hand.

48. THE INDIRECT OBJECT

I. "I gave her a rose." Here we have a construction that is sometimes called a double object. *Rose*, naming the thing acted upon, is called the **direct object**; and *her*, naming the person to or for whom the act is directed, is called the **indirect object**.

The indirect object, which generally denotes the person to or for whom something is done, is, in fact, equivalent to an adverbial phrase. If we change the order of the words, a preposition must be supplied; as,

I gave *her* a rose; I gave a rose *to her*.

I bought *her* a rose; I bought a rose *for her*.

He asked *me* a question; he asked a question *of me*.

When the indirect object precedes the direct object, no preposition is expressed or understood.

Teach, tell, send, promise, permit, and lend are examples of verbs that take indirect objects.

II. A verb having both a direct and an indirect object may retain the direct object in the passive form when the indirect object has become the subject; as, Several friends offered me *assistance*; I was offered *assistance* by several friends.

When the direct object is retained in the passive voice, it is called the **retained object**.

A verb may keep its indirect object in the passive voice; as, Assistance was offered *me* by several friends. In this case, *me* continues to be the indirect object; it is not called the retained object.

EXERCISE

I. Select the direct and indirect objects and explain the use of each:

1. We pay the President of the United States an annual salary of \$75,000.
2. He sent his daughter ten dollars.
3. Give me neither poverty nor riches.
4. On the fatal field of Zutphen, his attendants brought the wounded Sir Philip Sidney a cup of cold water.
5. He gave a dying soldier the water.
6. The school doctor teaches us laws of health.
7. He gave us permission to use his property as a football field.
8. That experience taught me a very useful lesson.
9. My father has promised me a trip to the seashore if I have good reports every month.
10. Won't you lend me money to pay my fare?

II. Supply an indirect object between the following verbs and direct objects. Supply anything else needed to make complete sentences.

- | | |
|-----------------------|-------------------------------|
| 1. lend — a jackknife | 4. get — a clean handkerchief |
| 2. teaches — drawing | 5. play — a tune |
| 3. sent — a message | 6. tell — the news |

III. Supply a direct object after each indirect object of a verb below, and add anything else necessary to make a complete sentence.

- | | |
|-----------------------|----------------------|
| 1. gave the visitor — | 4. took his mother — |
| 2. hand me — | 5. bring us — |
| 3. asked the class — | 6. offered the boy — |

49. ERRORS OF SPEECH

I. ERROR. I have got that book at home.

This is wrong because *have*, alone, asserts possession. *Got*, used in the sense of *obtained*, is correct; as, I have just *got* the book; I *got* my dog from Richard.

II. ERROR. He don't keep his word. This answer don't seem right. She don't know how to dance.

Such expressions are wrong because *don't* should be used only with plural subjects or with *I* and *you*. *Doesn't* is the form to use with *he*, *she*, *it*, and singular nouns; as, He *doesn't* keep his word; This answer *doesn't* seem right; She *doesn't* know how to dance.

III. ERROR. He says to me, "Are you there?"

This is incorrect because the past form of *say* is *said*, not *says*. The sentence should read, "He *said* to me," etc.

IV. ERROR. How good I can see with my new glasses!

This is incorrect because *good* is an adjective used to describe something and should not be used as an adverb to tell how something is done. The sentence should read, "How *well* I can see with my new glasses!"

V. ERROR. There is many mistakes in my composition.

This is wrong because the verb should agree with its plural subject, *mistakes*.

VI. ERROR. It ain't there. Ain't I next?

Ain't is not in good use. The sentences should be, "It is not there" or "It isn't there"; "Am I not next?"

VII. ERROR. I, Henry, and you have been chosen.

Politeness requires that you should mention first the one spoken to, then the one spoken of, and yourself last.

Be careful, also, not to use *I* as the object of a verb or a preposition, or *me* as the subject of a verb.

EXERCISE

Correct the following miscellaneous errors and give reasons for the corrections you make:

1. She give us four apples.
2. Henry don't like to practice.
3. They called John and I.
4. I saw a man which had been in the European War.
5. She don't look well to-day.
6. My cousin has got red hair.
7. I couldn't hear nothing where I set.
8. Ain't it queer that you didn't see him?
9. Us boys had a picnic.
10. We saw them girls there.

11. At the head of the line was George and him.
12. Aren't there any more wood?
13. Very soon he says to me, "It's time to go."

50. OBJECTIVE COMPLEMENTS

"He made the wall white." Here *made* does not fully express the act performed upon the wall. We do not mean to say, "He made the white wall," but "He *made-white* (whitened) the wall." *White* helps *made* to express the act, and at the same time it denotes the quality attributed to the wall as the result of the act.

"They made David king." Here *made* does not fully express the act. They did not make David, but *made-king* (crowned) David. *King* helps *made* to express the act, and at the same time denotes the office to which the act raised David.

A word that, like the adjective *white* or the noun *king*, helps to complete the predicate and belongs to the object is called an **objective complement** or **factitive object**. It differs from an attribute complement by belonging, not to the subject, but to the object.

When a verb has both a direct object and an objective complement, the objective complement becomes a predicate noun if the verb is made passive; as, They made David king; David was made king. In the latter sentence, *king* is a predicate noun.

An objective complement completes the predicate and belongs to the direct object.

EXERCISE

I. Select the direct objects and objective complements in these sentences. Give the syntax in each case.

1. Some one has called the eye the window of the soul.
2. Longfellow once called the stars the forget-me-nots of the angels.
3. Pharaoh made Joseph governor in Egypt.
4. Men called Washington "The Father of his Country."
5. The Indian warriors painted their faces many colors.
6. One touch of nature makes the whole world kin.
7. They named the state New York from the Duke of York.
8. Gray paint makes the ships almost invisible.

II. Fill in the blanks below with one of these verbs:

made ✓	consider ✓	appointed ✓
saw	elected ✓	declared ✓
thought	judged	named ✓

1. He has —— us a present of these oranges.
2. We —— ourselves free from British rule.
3. The president —— him chairman.
4. They —— the spot Plymouth from a town in England.
5. Did you —— the job worth ten dollars?
6. Father —— his men decorated for bravery.
7. The thief was —— guilty.
8. The people —— their king very just and wise.
9. Wilson was twice —— president.

III. Name the objective complement in each of the above sentences.

51. A STORY PROGRAM

The class may decide to give a program of original stories and compositions, inviting, as guests, the members of another class.

I. *Preparation.* Choose a subject for a story to tell to the class. You may select an original subject or use one of

those on page 98. Write a title, an outline, and an opening sentence. Show these to the teacher for her approval.

The talk should then be given before the class, and each member should vote for his choice of the person giving the best story. Review the Points to be Remembered in Oral Compositions (p. 52) before voting.

II. *The Program.* The six speakers receiving the largest number of votes may act as a Program Committee. Their stories should be given as part of the program. They may also choose one or two songs and recitations.

III. *The Invitations.* Another committee of six may be chosen by the class to act as an Invitation Committee. They should decide how the invitations should be written and delivered. Shall each member of the other class receive an invitation or shall the invitation be a general one for the whole class?

52. ANALYSIS OF SENTENCES

We have learned that a sentence is a complete thought expressed in words. We have also learned the various parts which make up a sentence. The two essential parts are the **subject** and the **predicate**. Either or both may have **modifiers**. The modifiers themselves may also be modified. The parts of a compound subject or a compound predicate may be connected by words which are called conjunctions. These **connectives** may also be used to combine two or more modifiers. Sometimes a sentence contains **independent elements**, such as interjections.

Analyzing a sentence is classifying it and telling the parts of which it is made.

EXAMPLE. The whole class must speak still more plainly.

ANALYSIS. This is a declarative sentence. The complete subject is *the whole class*; the complete predicate is *must speak still more plainly*. The subject substantive is the noun *class*; the predicate verb is *must speak*. *Class* is modified by the adjectives *the* and *whole*. *Must speak* is modified by the adverbial phrase *still more plainly*. The adverb *plainly* modifies *must speak*, and is modified by the adverb *more*, which is modified by the adverb *still*.

ORAL EXERCISE

Analyze these sentences according to the above model:

1. The "Boston News-Letter" was the first newspaper in the United States.
2. Bunyan wrote his famous book in prison.
3. The first vice president of the United States was John Adams.
4. Roger Williams was the founder of Rhode Island.
5. Harvey discovered the circulation of the blood.
6. The first wireless message was sent across the English Channel in 1899.
7. Velvet feels smooth, and looks rich and glossy.
8. He came a foe and returned a friend.
9. That's all right.
10. There it is still, the very same house.
11. What in the world does he mean?
12. Why is General Pershing called "Black Jack"?

53. REVIEW OF PARTS OF SPEECH AND SYNTAX

You have learned that the way a word is used in a sentence decides what part of speech the word is. Telling how a word is used in a sentence is called giving its **syntax**.

ORAL EXERCISE

Give the part of speech and syntax of each italicized word or phrase in the following paragraph :

EXAMPLE. *Have taken* is a verb phrase used as the simple predicate of the sentence.

ADDRESS OF BLACK HAWK TO GENERAL STREET

You *have taken* me *prisoner* with all my warriors. I am *much* grieved ; for I expected, if I did *not* defeat you, to hold out much longer, and give *you* more trouble before *I* surrendered. I tried *hard* to bring you into ambush, but your last *general* understood *Indian* fighting. I determined to rush on you and fight you face to face. I *fought* hard, but your *guns* were well aimed. The *bullets* flew like birds *in the air* and *whizzed* by our ears like the wind through the trees in winter. *My* warriors fell around me ; it began to look dismal. I *saw* my evil *day* at hand. The sun rose dim on us in the morning, and *at night* it sank in a dark cloud *and* looked like a ball *of fire*. *That* was the last sun that shone on Black Hawk. His *heart* is *dead* and no longer beats *quick* in his bosom. He is now a *prisoner* to the white men ; they will do with him as they wish. But he can stand *torture* and is not afraid of death. He is no *coward*. *Black Hawk* is an Indian.

54. REVIEW OF GRAMMAR AND CORRECT USAGE

EXERCISE

I. Define and give a sentence illustrating each of the following :

appositive	transitive verb
independent element	indirect object
predicate noun	objective complement
predicate adjective	

II. Which of the italicized words in the selection below are adjectives? Which are adverbs? What is the difference in the use of an adjective and an adverb? Compare the ones below that can be compared.

Mrs. Peerybingle set the kettle on the fire, and in doing *so*, she lost her temper or mislaid it for *an* instant, for the kettle was *aggravating* and *obstinate*. It wouldn't allow itself to be adjusted on the *top* bar; it wouldn't hear of accommodating itself *kindly* to the knobs of coal; it would lean *forward* with a *drunken* air and dribble, a very idiot of a kettle, on the hearth. It was *quarrelsome*, and hissed and spluttered *morosely* at the fire. It looked *sullen* and *pig-headed* enough, carrying its handle with an air of defiance and cocking its spout *pertly* and *mockingly* at Mrs. Peerybingle, as if it said, "I won't boil. Nothing shall induce me!"

DICKENS.

III. CORRECT USAGE. For a rapid review, prepare sentences showing the correct use of each word in the following list. In the class period, one pupil gives a word, at the same time calling another pupil's name. The person called on must answer with a sentence using the word correctly. If a correct answer is given before the speaker counts ten, he continues to call on other pupils, using different words until some one fails. The person who fails must then take his turn in calling on others.

those	come	fewer	says
them	came	less	said
doesn't	well	between	his
don't	good	among	their
you and me	further	at	sort of
she and I	farther	to	kind of
there is	got	off	beside
there were	have	from	besides

PART TWO

1. STUDY OF A POEM

THE FINDING OF THE LYRE

There lay upon the ocean's shore
What once a tortoise served to cover;
A year and more, with rush and roar,
The surf had rolled it over,

Had played with it, and flung it by,
As wind and weather might decide it,
Then tossed it high where sand-drifts dry
Cheap burial might provide it.

It rested there to bleach or tan,
The rains had soaked, the suns had
burned it;

With many a ban the fisherman
Had stumbled o'er and spurned it;
And there the fisher-girl would stay,
Conjecturing with her brother
How in their play the poor estray
Might serve some use or other.

So there it lay, through wet and dry,
As empty as the last new sonnet,
Till by and by came Mercury,
And, having mused upon it,

"Why, here," cried he, "the thing of things
In shape, material, and dimension!
Give it but strings, and, lo, it sings,
A wonderful invention!"



So said, so done ; the chords he strained,
And, as his fingers o'er them hovered,
The shell disdained a soul had gained,
The lyre had been discovered.
O empty world that round us lies,
Dead shell, of soul and thought forsaken,
Brought we but eyes like Mercury's,
In thee what songs should waken !

JAMES RUSSELL LOWELL.

Read the poem carefully for the story it contains. You will find it a very short and simple one. You can probably tell it in less than a hundred words. The beauty of the poem is in the things it makes you think of for yourself ; that is, in the things it suggests to your own imagination.

Read the poem carefully again and notice what it was that changed the ugly and useless tortoise shell into something beautiful and useful. What sort of people do you think have "eyes like Mercury's" ?

Do you know of any things in the world that have been made beautiful or useful because of some great invention ? Think of how many years people watched steam rising when they boiled the water for tea, and yet it took James Watt to see in the useless vapor a gigantic power which has helped to move the world. Can you think of any other common unused thing that some great man has made use of to better the world ?

ORAL EXERCISE

Bring to class the name of a man with "eyes like Mercury's" and be able to tell the class what he invented and why his invention was useful to the world. Prove that the man you have chosen could be called a modern Mercury.

SUGGESTIONS. Franklin and Electricity, Goodyear and Rubber.

WRITTEN EXERCISE

You may use your imagination still further in thinking about "The Finding of the Lyre." You can compare the worthless and despised shell to a person who has been unappreciated or whose life has been a failure. He may become useful, beloved, and successful through the efforts and influence of another person. This person would really have the "eyes of Mercury" to see and appreciate the good points of an apparent failure.

Here are some titles for a short story which you can make up and write for the class to enjoy. You can have a neglected or useless person changed into a popular and useful one through the influence of some one else. Choose the title you like best and use your imagination to make up the story.

1. How Joe the Tramp Became a Good Soldier
2. Finding the Right Job for Jimmy
3. The New Girl in Our School
4. A Hero Who Surprised Everybody
5. An Unexpected Prize Winner

2. WHAT THE DICTIONARY TELLS; PRONUNCIATION

To know the pronunciation of a word, you must know where the accent falls, how the vowels and consonants are sounded, and what letters are not sounded.

The marks indicating sounds are called **diacritical marks**. If you know how to read these signs, you can understand the pronouncing guide given in parenthesis after words in the dictionary.

Suppose you are looking up *architect*. Following the word, appears är'kĩ-těkt. The accent mark indicates that you give emphasis to the first syllable. To understand the sound of the *a*, *i*, and *e*, look at the key to diacritical marks at the foot of the page in a large dictionary. There you will find several common words to illustrate the pronunciations of the vowels. The *a* in *ärm* is marked like the *a* in *architect*; the *i* in *ill* and the *e* in *ěnd* are marked like the same vowels in *architect*. Now notice that the *ch* and *c* in our word are both sounded like *k*, and that the final *t* must be pronounced distinctly. By supplying the sounds, we can now pronounce *architect* correctly.

Study carefully the key for vowel sounds to be found at the bottom of any page in a large dictionary. Say over the words in class until you are sure you can distinguish the different sounds for the same letter or letters.

You will find the chart for the pronunciation of consonant sounds in the front of the dictionary. Study it carefully.

EXERCISE

I. Bring to class a list of words not used in the dictionary key to illustrate each sound of *a*, *e*, *i*, *o*, *u*, *c*, *ch*, *g*.

II. Where should the accent mark be placed over each of the following words? After you have looked the matter up, say each word over until the correct accent becomes natural to you.

exquisite
• interesting
hospitable
theater
pianist

advertisement
illustrate
idea
mischievous
faucet

III. Look up the pronunciation of each word below, noting the number of syllables and letters to be sounded. What vowels or consonants in these words are you apt to glide over or to mispronounce?

pumpkin	rinse	licorice	perhaps
Colorado	column	athlete	poem
attacked	guardian	wrestle	chocolate
temperature	usually	governor	history

3. CLEARNESS GAINED BY USE OF AN OUTLINE

One of the most important things in writing a composition or giving a talk is to **make your meaning clear**. Clearness may be gained by careful planning. The best way to plan a composition is to make an outline.

The following subjects for composition are suggested by the general subject "What Our Attic Could Tell":

1. The Mice or Moths Have a Party
2. At House Cleaning Time
3. The Search for Last Year's Hats
4. Dressing up on Rainy Days
5. The Movie Given in the Attic
6. What is Made in the Attic Workshop
7. The Attic Undergoes Improvements

The last subject above might be outlined as follows, the composition to be written as if the attic were talking:

1. Why I am being remodeled
 - (a) My former use is past.
 - (b) I am needed as a study for the boys.
2. How I am being remodeled
 - (a) The painters and plasterers are at work.
 - (b) New dormer windows are being put in.

- (c) New furniture is being purchased.
 - (d) All the clothes and old furniture are being disposed of.
3. How I feel about being improved

ORAL EXERCISE

In the following outlines, only the main points are given. Discuss in class subtopics that might be used.

For example, in the first outline, under the topic "Where we looked for them," the subtopics might be:

- (a) In the big hat box
- (b) In the old trunk
- (c) On the shelf above the stairs

THE SEARCH FOR LAST YEAR'S HATS

1. Why we wanted the hats
 - (a)
 - (b)
2. Where we looked for them
 - (a)
 - (b)
 - (c)
3. What we found
 - (a)
 - (b)

THE MICE HAVE A PARTY

1. The guests
 - (a)
 - (b)
2. The entertainment
 - (a)
 - (b)

3. The refreshments
 - (a)
 - (b)
4. How the party broke up

WRITTEN EXERCISE

Write a composition on any one of the subjects suggested by "What an Attic Could Tell." You may use an outline given above or make one of your own. If you prefer, you may choose a subject which you have not used before from page 98.

4. CLAUSES

You have learned that every sentence must have a subject and predicate, either or both of which may be compound; as,

1. They took their coats. (One subject and one predicate.)
2. The girls and boys took their coats.
(A compound subject and one predicate.)
3. They took their hats and coats.
(One subject and one predicate with a compound object.)
4. They went for a walk, and returned in an hour.
(One subject and a compound predicate.)

Each of the above sentences makes only one complete statement. Such sentences are called **simple sentences**.

Some sentences, however, contain more than one assertion. Thus,

The girls went to town, and the boys went fishing.

In this sentence there are two distinct statements connected by a conjunction. Each statement has a subject and a predicate of its own. These parts of a sentence containing subjects and predicates are called **clauses**.

Name the clauses in the following sentences. Name also the subjects and predicates in each clause.

1. The walls of his narrow room were crushed, and a portion of his apparatus was wrecked.

2. The batteries gave out, and all signaling for help was with submarine bells.

3. The captain ordered the men off, and soon afterward the ship sank.

Learn to tell the difference between a clause, which has a subject and predicate, and a phrase, which merely modifies some part of a sentence and does not state something. Thus,

Standing at the corner, I saw the Belgian queen. (A simple sentence containing a phrase.)

I was standing at the corner, and I saw the Belgian queen. (A sentence consisting of two clauses.)

A clause is a group of connected words having a subject and a predicate.

EXERCISE

I. Are the italicized expressions in the sentences below clauses or phrases? What must an expression contain in order to form a clause?

1. *During the night*, our tent blew down, and *everything in it was drenched through*.

2. *There was a heavy storm last night*, disastrous to us, for it blew down our tent, *drenching everything in it*.

3. *On opening the letter*, I found, to my surprise, a check for five dollars *payable at any bank*.

4. *I opened the letter*, and, *to my surprise*, out fell a check for five dollars.

II. Tell whether the conjunction *and* connects words, phrases, or clauses:

1. The wind blew hard, and out went the moon.
2. He blew and he blew.
3. Far off and harmless the shy stars shone.
4. Stand by the flag, all doubt and treason scorning!
5. He leaped and hallooed with whistle and roar.
6. The long light shakes across the lakes,
And the wild cataract leaps in glory.
7. Die we may, and die we must.
8. I wind about and in and out.
9. I looked and looked and laughed.
10. She had one bow-gun of a hundred ton and a great stern-gun besides.

5. COMPOUND SENTENCES

John split the wood, and Reuben piled it.
May I go, or must I stay?

Each of the above sentences contains two clauses. One clause is just as important as the other to the complete sentence. Each states a fact independently of the other clause.

Clauses that can stand alone are called independent or principal clauses.

A sentence made up of two or more independent clauses is compound.

NOTE. In sentences or clauses expressing a command, the subject *you* is usually understood without being expressed. Remember this in naming the clauses in a sentence.

EXERCISE

I. Make compound sentences by connecting the following independent clauses by the connectives *and* or *but*. Use the comma between the independent clauses.

1. The gun roared.
A hole appeared in the vessel.
2. Something went crack.
A rope rattled to the deck.
No one was hit.
3. A third shot came.
This also missed.

II. Point out the clauses in the following compound sentences, and name the subject and the predicate of each. Name also the conjunctions that connect the clauses.

1. The North Wind doth blow,
And we shall have snow.
2. Some are born great, some achieve greatness, and some have greatness thrust upon them.

NOTE. Often the clauses of a compound sentence are not connected by conjunctions but are set off by commas.

3. Speech is great, but silence is greater.
4. Jump, or you will be hurt.
5. He was proud; therefore he had few friends.
6. People in the streets are carrying umbrellas; hence it must be raining.

NOTE. In such constructions, *and* may be supplied, or the adverb may be regarded as the connective. Notice the semicolon before *therefore*.

III. Are the following sentences simple or compound? Name the subjects and the predicates of all the independent clauses.

1. She stretched up on tiptoe and looked over the edge of the table.
2. The giant fished, too, and soon had caught two whales.
3. The country was wild, and big game was plentiful.
4. The monkeys and parrots were screeching and screaming.
5. Please hurry, or we shall be late.
6. John has both split and piled the wood.
7. Please pass the bread and butter.
8. During the evening, we read aloud and played games.
9. During the evening, the boys played games, Mother sewed, and Father read aloud.

6. PUNCTUATION

We use punctuation because it helps us to get the sense of what we read. The marks are guideposts for our understanding. If you give the incorrect mark or fail to give any, your reader may go astray.

You have learned several ways in which the comma is used. Here are two new rules for its use.

I. Use a comma to separate the principal clauses of a compound sentence connected by *and*, *but*, or *for*, unless the clauses are very short. Thus,

I used to enjoy reading your letters, and I regret your long silence.

You may go, but you must be sure to come home early.

II. Use commas to separate from the rest of the sentence expressions thrown in parenthetically. Thus,

It was, to be sure, a rainy night.

She knew, of course, that some one would come.

ORAL EXERCISE

Where should commas be supplied in the following sentences? Give reasons for the use of each comma.

1. Man proposes but God disposes.
2. That fellow seems to me to possess but one idea and that is a wrong one.
3. The need I repeated is for instant action.
4. He is so they say a born salesman.
5. I never take a nap after dinner except when I have had a bad night and then a nap takes me.
6. Your answer will I trust be favorable.
7. We drove down to the Hudson cottage but Mary Charles and Elizabeth had taken the morning train to the city.
8. We were willing to wait for Edward was not often late.
9. Yes I will be ready at three o'clock.
10. I knew of course that something unexpected had happened to detain him.

WRITTEN EXERCISE

Correct punctuation will make the following composition clear to the reader. Discuss in class the mistakes you find in it and then rewrite it correctly. Some one may be chosen to write the paragraph on the board, using red crayon for every capital and mark of punctuation.

WHEN THE MINISTER CAME TO CALL

Our minister will never forget the first time he called at our house, I don't think I ever shall. It happened during house-cleaning time a period when our house usually so orderly and cozy looked untidy and desolate. My mother and I were upstairs and my little sister Dorothy went to the door. She brought the minister into the sitting room but not a chair was in sight. Dorothy doesn't usually like strangers but Dr. Rich-

mond was so friendly that she looked him over carefully decided she liked him very much and ran to the dining room and dragged in her own little chair for him.

The minister sat down Dorothy ran upstairs calling Mother the nicest man is down in the sitting room. Mother and I hurried downstairs and of course the minister rose to meet us or I should say he tried to rise for Dorothy's chair was so small that it was impossible. It was some time before he could stand up by that time we were all laughing as if we had always known each other. How can any one be dignified in a situation like that.

7. CONDUCTING A CLASS IN ORAL COMPOSITION

An English class may be conducted like a club meeting. The teacher may act as chairman or the class may elect a chairman. The chairman should sit at a desk or table facing the class. He should call the meeting to order by saying, "The meeting will please come to order." Any one who wishes to speak should rise and address the chairman, saying, "Mr. Chairman" (or Madam Chairman). The chairman then calls him by name. This is what is called recognizing the speaker. The speaker then asks, "May I have the floor?" which means "May I have the privilege of talking?"

The form to use is as follows:

FRED (*rising*): Mr. Chairman.

CHAIRMAN: Fred Lawrence.

FRED: May I have the floor?

CHAIRMAN: Fred Lawrence has the floor.

FRED: (*going to the front*): Mr. Chairman and classmates.
(Then follows his talk.)

If several people try to talk at once, the chairman recognizes one of them. The others take their seats and wait

until the first speaker finishes. While one person has the floor, no one else may speak. You can easily see how this form of procedure prevents arguing and personal remarks to the speakers. Any one who wishes to disagree or criticize must wait until the talk has been finished.

ORAL EXERCISE

Conduct a club meeting in which the pupils give talks on some of the following subjects. You will notice that, in talking on these topics, the speaker will naturally try to persuade people to do something or to convince them of the truth of some fact. As one speaker's ideas on such a subject will be different from those of another, it will be interesting for several members of the class to talk on the same subject.

1. The Best Way That a Boy or Girl Can Earn Money in the Summer.

Give your own experiences, if you have any. If you think your way is better than some other ways of earning money, try to prove your point. You can make effective use of what we call statistics (figures or facts), showing how much money a boy or girl can earn in a certain time.

2. The Best Magazine for a Boy or Girl.

Try to convince the class that your favorite magazine is the best one for them to subscribe to. Bring a copy to class. Use every argument you can think of. Are its stories interesting? Is it inexpensive? Does it have attractive illustrations? Does it have contests? Would it please any other member of the family?

3. The Best Book about American Heroes, or the Best Book about a Girl Heroine.

Try to persuade the class that the book you have chosen is the best one for them to read on the subject. If the book is a

narrative, you may tell the story briefly, or you may tell just enough to make your audience want to know how the story ends.

4. A Suggestion for Improving the School Grounds.

Suppose that the Board of Education will allow a certain sum for making improvements on the school grounds. Suggest what seems to you the best way to spend the money. Give the reasons for your belief and try to persuade your audience that your suggestion is a good one.

5. The Best Way to Spend a Quarter.

Prepare a three-minute talk in which you try to make the rest of the class enthusiastic over something that costs a quarter. Bring an exhibit if it will add to the effectiveness of your talk. Perhaps, instead of some ready-made article, you will show what can be made from materials costing twenty-five cents. You may try to solicit new members for some club in which the dues are a quarter. Describe the advantages so attractively as to persuade others to join the club.

8. COMPLEX SENTENCES

1. *At the sound of the bell*, we started.
When the bell rang, we started.
2. *A wealthy man* can do much good.
A man who is wealthy can do much good.
3. I do not know *the man*.
I do not know who the man is.

Read carefully the above groups of sentences and notice that the second sentence in each group contains a clause used in the same way as the word or phrase italicized in the first sentence. These clauses cannot stand alone and make good sense, as the independent clauses do in the sentence, "The bell sounded and we started." They are used like

adjectives, adverbs, or nouns in the independent clauses, and are called **subordinate** or **dependent clauses**.

For instance, in the sentence, "When the bell rang, we started," *we started* is an independent clause because it can stand alone. *When the bell rang* is a subordinate clause because it modifies *started*, like an adverb of time, and is not complete by itself.

A sentence containing a dependent clause is called a **complex sentence**.

A dependent or subordinate clause is one used as an adjective, an adverb, or a noun.

A complex sentence is one having one independent clause and one or more dependent clauses.

EXERCISE

I. Tell which of the following clauses are dependent and which independent. Then combine the groups into sentences.

1. Life is real.
Life is earnest.
2. A man went down to Panama.
Where many a man had died.
3. I cannot remember.
What you said.
4. The band played.
The crowd cheered.
5. Who ate so much candy.
The girl had no appetite for supper.

II. Which of the sentences you have made for I are complex and which are compound? Tell why in each case.

III. Tell which of the italicized expressions below are phrases and which are dependent clauses. What must a clause contain?

1. He pretended *to be a rich man*.
2. He pretended *that he was a rich man*.
3. *To all appearances* he had plenty of money.
4. *As far as we could see*, he had all the money *that he needed*.
5. *While you were gone*, we tidied the living room, *hoping to surprise you on your return*.
6. *During your absence*, we tidied the living room *because we hoped to surprise you when you returned*.

IV. Which of the following groups of words are dependent clauses? Which are phrases? Which are complete sentences?

- | | |
|---------------------------|----------------------------|
| 1. On that very night. | 9. Of which man? |
| 2. The night was dark. | 10. He agreed to come. |
| 3. When night came on. | 11. After our meal. |
| 4. Standing by the river. | 12. After we went home. |
| 5. When it stormed. | 13. How he got the news. |
| 6. During the parade. | 14. Why did he go? |
| 7. If I knew. | 15. What did the man want? |
| 8. What he did. | 16. To cross the street. |

9. CLASSIFICATION OF SENTENCES

EXERCISE

I. Tell whether the following sentences are simple, complex, or compound. This is called **classifying** the sentences.

1. He came home with his report card.
2. God helps them that help themselves.
3. Henry Hudson discovered the river which bears his name.

4. That country is richest which nourishes the greatest number of happy human beings.

5. I was late for school, and my teacher reprimanded me.

6. He who will not be ruled by the rudder must be ruled by the rock.

7. An aëroplane that has only one plane is called a monoplane.

8. There are two sides to any question.

9. The winter sports which the Norwegian most enjoys are skiing and tobogganing.

10. The ski that is used by the Norwegian is a long, narrow piece of wood, curved at one end.

11. It was a hot afternoon, but I studied my arithmetic lesson until five o'clock.

II. Write a paragraph about a Thanksgiving dinner in which you use three simple, three complex, and three compound sentences.

10. FORMAL AND INFORMAL INVITATIONS AND REPLIES

Invitations may be either formal or informal. The reply to an invitation, whether one wishes to accept or decline, should be in the same form as the invitation.

FORMAL INVITATIONS

Formal invitations and replies are written in the form given below. Notice that the pronouns *I*, *we*, or *you* are never used. Note also that there is no heading, salutation, or signature.

1.

Mr. and Mrs. Vernon Reed request the pleasure of Miss Black's presence at dinner Monday evening, June the twelfth, at seven o'clock.

Hillcrest

June the sixth

2.

Miss Black accepts with pleasure the kind invitation of Mr. and Mrs. Vernon Reed for Monday evening, June the twelfth, at seven o'clock.

11 Jefferson Street

June the seventh

INFORMAL INVITATIONS

Informal invitations are simply notes. The place and the date are usually written in the lower left-hand corner. The year need not be given, and the day of the month is sometimes spelled out instead of being written in figures.

1.

Dear Marie,

Mother and I are planning a surprise for Lucile's birthday. We hope that you will help us make her birthday a success by coming to dinner next Friday evening at six o'clock.

Sincerely yours,

Margaret

Middletown, New York

November 21, 1920

2.

Dear Margaret,

I thank you and your mother for your kind invitation. I shall be glad to take dinner with you next Friday evening.

Sincerely yours,

Marie

Middletown, New York

November 22, 1920

3.

Dear Margaret,

Father is going to New York on business Friday and is taking me with him to spend the week-end with Aunt Patricia. You know that nothing less than that long-talked-of visit would keep me from Lucile's party. I know that you will all have a most delightful time and that I shall miss a great deal. Please tell Lucile how sorry I am not to be there.

Sincerely yours,

Marie

Middletown, New York

November 22, 1920

EXERCISE

Write three of the following invitations or replies. Choose one formal and two informal notes.

1. You and your mother are planning a birthday dinner for your father. Write informal invitations to two of his best friends.

2. You have had a formal invitation to a Christmas dance. Write an acceptance.

3. You have been invited to a house-party for Thanksgiving, but your mother wishes you to attend the family reunion at

your grandmother's. Write an informal note declining the invitation to the house party.

4. Write a formal acceptance in the name of the teacher and pupils of your grade, replying to an invitation to attend a special program for Washington's Birthday, given by the eighth grade.

5. Your school is to have a fair. The parents of each pupil are to be invited. In the name of the school, write a formal invitation to your parents.

6. The pupils in your room have decided to have a picnic and to invite your teacher. Decide whether you prefer to send her a formal or an informal invitation; then write the invitation.

7. You have been invited to a Hallowe'en masquerade party. Write an informal acceptance.

8. Write an informal note inviting a friend to help you launch the new rowboat your father has given you.

9. The Boys' Club has secured an interesting speaker for the evening of Roosevelt's birthday. Write a formal invitation to the Girls' Club, asking the girls to be present at the meeting.

11. COURTESY IN CONVERSATION; A CLASS DISCUSSION

What is it to be a gentleman? It is to be honest, to be gentle, to be generous, to be brave, to be wise, and, possessing all these qualities, to exercise them in the most graceful outward manner.

THACKERAY.

There are certain rules of etiquette which help us to show courteous consideration for others and save us the embarrassment of not knowing the right thing to do or say in any situation. Some of these rules make interesting subjects for class discussion.

We perhaps think of rules of courtesy and etiquette as

applying only to special occasions when on our best behavior. True courtesy, however, shows in the everyday things, and there are many points to be known about such an ordinary matter as conversing with people. Here are some of them :

1. Try to choose pleasant subjects of conversation.
2. Don't lose your temper.
3. If there are more than two people talking together, don't leave one person out of the conversation. Try to find a subject of interest to every one.
4. Be willing to hear the other person's side of the story.
5. Change the subject if it becomes unpleasant. Don't do this suddenly and awkwardly. It can be done tactfully.
6. Be willing to admit your mistake if you are wrong.
7. In choosing subjects, consider the feelings of other people. Don't talk about things which will embarrass other people or remind them of their misfortunes or troubles.
8. Be interested in the other person's story. Don't act as if you were merely waiting for him to stop so that you may have a chance to speak. Be a good listener.
9. Don't be absent-minded. Listen to the other person. Don't wait until he finishes and then ask, "What did you say?"
10. Don't interrupt any one who is speaking.
11. Don't gossip about other people.
12. Don't argue over small matters.
13. Don't contradict any one's statements.
14. If you are talking to an older person, you should be especially careful to observe all the rules of courtesy and respect.

ORAL EXERCISE

I. You will find that the rules given above are not arranged according to any definite plan. You can, however, make a topical outline of them, using the subject "Cour-

tesy in Conversation." The main topics of your outline would be these:

1. Courtesy in choosing the subject
2. Courtesy in discussing the subject
3. Special need for courtesy

From the fourteen rules, select your subtopics. You will find four subtopics for the first topic and one for the last; the others belong to the second topic. Decide on the best order in which to arrange them. The complete outline may be written on the board.

II. Members of the class may reproduce a conversation. The rest of the class should listen attentively, noting any violations of the rules for courtesy in conversation.

1. A conversation over the telephone.
2. A conversation between a girl trying to match a sample of silk, and a clerk behind the counter.
3. A conversation between a passenger and a conductor on a trolley car.
4. A conversation between a librarian and a boy who wants to borrow a book.
5. A conversation in which three girls plan a picnic party.
6. A conversation between two boys on the merits of two baseball teams.

12. SOME COMMON ERRORS

The language we use is a matter of habit. Incorrect expressions are often used by people who know better, but who formed the habit of using the wrong expression before they knew the right one. In such a case, one must break the habit of using the wrong form and must establish the habit of using the right form.

EXERCISE

Answer these questions in one word, using *he* (or *him*), *she* (or *her*), and *I* (or *me*). Then make your answer a complete sentence.

1. Who is ready for a good time?
2. Whom shall I allow to go out?
3. Between whom shall I divide this candy?
4. For whom are these letters?
5. Who is going to the picnic?
6. Which one of these girls delivered the message?
7. Who has seen Alice?
8. Which one of these boys has a sharp pencil?
9. Who wants another helping of turkey?

Write from dictation, filling the blanks with the proper form of the verb:

10. Has the bell ——? (*ring*)
11. I have —— this way before. (*go*)
12. We have —— that circus. (*see*)
13. We had often —— that horse. (*drive*)
14. I had —— you a letter. * (*write*)
15. The tree has —— . (*fall*)

Fill the blanks with the correct form:

16. Many people —— there. (*was, were*)
17. You —— there, Harry. (*was, were*)
18. Has George —— yet? (*come, came*)
19. —— people are going. (*them, those*)
20. It —— mine. (*ain't, isn't*)
21. Every boy brought —— own lunch. (*his, their*)
22. He divided the cookies —— the members of the baseball team. (*between, among*)

13. ADJECTIVE CLAUSES

A dependent clause that is used to describe a noun or a pronoun is an **adjective clause**.

In the following groups of sentences, notice the clauses that have the same use as an adjective or an adjective phrase :

1. The room has a fireplace facing the door.

The room has a fireplace which faces the door.

The clause *which faces the door* modifies the noun *fireplace*.

2. Seek the friendship of trustworthy men.

Seek the friendship of men whom you can trust.

Whom you can trust tells what kind of men to make friends of, and is, therefore, an adjective clause modifying the noun *men*.

3. Her former home was burned.

The house where she once lived was burned.

The clause *where she once lived* makes clear the particular house that is being discussed, and is, therefore, an adjective clause modifying *house*.

EXERCISE

Select the principal and subordinate clauses. Give the syntax of the subordinate clauses.

1. We followed the path which wound down the hill.
2. Islands are the tops of mountains whose bases are in the bed of the ocean.
3. A granary is a place where grain is stored.
4. This is the house where Mark Twain was born.
5. The lion sprang from where he had crouched.

NOTE. Supply *the place* before *where*.

6. Youth is the time when the seeds of character are sown.

7. Do you know the reason why we should not say *ain't*?
8. It was the same book to which I referred.
9. Attention is the stuff that memory is made of.
10. He took what was left.

NOTE. There are two ways of explaining the clause *what was left*. *What* is equivalent to *that which*. Substituting *that which* for *what*, we have *that* as the object of *took*, modified by the adjective clause, *which was left*.

We may, however, regard the clause *what was left* as a clause used like a noun as the direct object of *took*.

14. WORDS, PHRASES, AND CLAUSES USED AS ADJECTIVES

EXERCISE

I. Tell whether the groups of italicized expressions below are words, phrases, or clauses. Substitute clauses for adjectives or phrases, and vice versa, keeping as nearly as possible to the present meaning of the sentence. Note these equivalents:

<i>Adjective</i>	honorable	uninteresting
<i>Adjective phrase</i>	of honor	without interest
<i>Adjective clause</i>	whom all honor	who or which did not interest

1. It is for us *who are living* to be dedicated to the work *which is unfinished*.
2. Then came the king's son, *wounded, weaponless*.
3. Who gave you, Old Glory, the name *borne with such pride*?
4. Pity the sailor *on shore*.
5. I want an office boy *without business experience*, but *with a good school record*.
6. The voice of the *passing* soldier was cheerful.

7. The knight brought in a person *whose appearance was interesting*.

8. A *successful* person is one *who is industrious*.

9. He was a sort of coward, *always disappearing in a moment of danger*.

10. The statue *on top of the Court Building* was knocked off by an aëroplane.

II. Use each of the following phrases as an adjective in a sentence :

1. with a long gray beard

4. with curly hair

2. beside the desk

5. of a great height

3. sitting quietly in the sunshine on the corner of the street

III. Rewrite the sentences you have made in II, changing the phrases to clauses.

15. CLEARNESS GAINED BY AVOIDING AND SENTENCES

If your composition is to be clear and interesting, every sentence should be clear and definite. Short sentences are clearer than "run-on" sentences connected by *and*. If you will notice your own work, particularly your oral compositions, you will probably find that you often use the little word *and* unnecessarily. The *and's* can be avoided by using two short sentences instead of one long complicated sentence. Sometimes the second sentence may begin with a word which is a substitute for *and*.

TAKING HOME MY REPORT CARD

The day on which report cards are distributed in our room is always an exciting one, *and* we all are worried until the teacher

hands us our cards *and* then sometimes we are more worried than before *and* we know that taking the card home won't be very much fun. I know this is true in my case because my father and mother always are anxious to see my card. I can't decide whether it is better to show my card to my mother as soon as I reach home *and* get the worst of it over at once or to wait until after supper *and* put off my scolding for a little while *and* then, perhaps, when Father and Mother are talking together before the fire they won't be so cross about my arithmetic mark *and* perhaps Father will believe that I will do better next time. I always tell him that same story *and* he always says the same thing *and* tells me that he thinks "the next time" ought to come pretty soon *and* I say that it really will come next time.

TAKING HOME MY REPORT CARD (Corrected)

The day on which report cards are distributed in our room is always an exciting one for everybody. We are all worried until the teacher hands us our cards. Then, sometimes, we are more worried than before. We know that taking the cards home won't be much fun. This is especially true in my case because my father and mother are always anxious to see my card. I can't decide whether it is better to show my card to Mother as soon as I reach home, thus getting the worst over at once, or to put off my scolding until after supper. Then, perhaps, when Father and Mother are talking together before the fire, they won't be so cross about my arithmetic mark. Perhaps Father will believe the story I always tell him, that I will do better next time. However, he always says that he thinks the next time ought to come pretty soon. Then I answer, "It really will come *next* time."

WRITTEN EXERCISE

Rewrite the following letter, changing the sentences so as to omit as many *and*'s as possible.

1235 Genesee Street

Rochester, New York

November 8, 1920

Dear Elizabeth,

Last Saturday afternoon I went to Martha's birthday party *and* I had a delightful time but one thing made me feel very sorry *and* that was that you were not present, *and* I remembered that it was the first one of Martha's parties that you have missed *and* I felt more sorry than ever before that you have moved away.

We all miss you very much *and* every one hopes that you like your new home as well as the old *and* from your description we think the new home must be very beautiful *and* we should all like to see it. It was very kind of your mother to write Doris *and* me to come to visit you in our next vacation *and* Mother says we may go. So we are looking forward to a wonderful visit.

Your loving friend,
Virginia

ORAL EXERCISE

Here are some suggested titles for oral themes:

1. It Pays to Listen
2. Curing a Cold
3. The Only Cross Member of Our Family
4. Why My Brother's Shoes Wear Out Quickly

Prepare an outline for an oral composition on one of the above subjects. In giving your talk, take care to avoid unnecessary *and*'s.

16. CLASS DISCUSSION OF SLANG

ORAL EXERCISE

I. Look up the meaning of the word *slang* in a large dictionary and discuss in class what you find. What

was the meaning of the Scandinavian word from which *slang* came? To what did *slang* apply when it was first used as an English word? What class of people, in general, make use of slang? Slang is said to be vulgar. What does that mean?

What happens to most slang words after a few years? Give examples to support your answer.

What happens to good English words when a person uses slang expressions constantly?

Can a person who uses slang be understood by people from another locality? Give examples.

Slang has been called the lazy man's language. Why?

II. Present to the class, in a three-minute talk, three good reasons why boys and girls should make an effort to avoid the use of slang expressions.

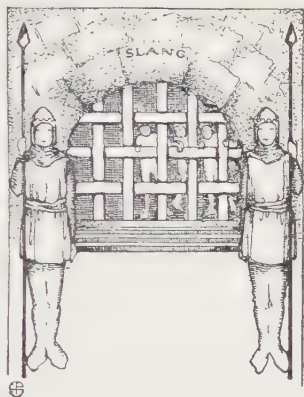
17. BETTER ENGLISH CLUB MEETING; AVOIDING SLANG EXPRESSIONS

I. Organize the class as a Better English Club to meet once a week after school or during the English recitation period. Adopt a slogan which will express the purpose of the club in forcing out incorrect English and establishing correct English. Make a constitution and by-laws.

For the program of the first meeting, a committee should be appointed to collect common slang expressions which the club should seek to avoid. These are to be presented at the club meeting, and members will decide what good English expressions can be used in place of each.

II. Certain members of the club may impersonate words, such as *grand*, *awful*, *peach*, and tell how they should be used and how they are misused as slang.

III. A little play may be acted in two scenes. In the first scene, such robber words as *swipe*, *monkey*, and *rubber* may shut up in a dungeon the true citizen words *steal*, *meddle*, *look*. In the second scene, the Knights of the Order of Correct English may rescue the perishing citizens and condemn to execution the guilty robbers.



18. ADVERBIAL CLAUSES AS MODIFIERS OF VERBS

A dependent clause may be used to do the work of an adverb. It may express time, place, manner, or have any other adverbial meaning, and may modify a verb, an adjective, or an adverb. Such dependent clauses are called **adverbial clauses**.

Notice what the clauses in the following groups of sentences express, and how they take the place of adverbs or adverbial phrases.

I. Adverbial clauses may express **time**, answering the question *when*?

He arrived at twelve o'clock.

He arrived when the clock struck twelve.

The dependent clause *when the clock struck twelve* is an adverbial clause expressing time and modifies the verb *arrived*.

II. Adverbial clauses may express **place**, answering the question *where*?

The flowers grew by the bridge.

The flowers grew where the bridge crosses the stream.

The dependent clause *where the bridge crosses the stream* expresses place. It is an adverbial clause and modifies the verb *grew*.

III. Adverbial clauses may express **manner**, answering the question *how*?

He worked industriously.

He worked as an industrious man works.

As an industrious man works is an adverbial clause of manner and modifies the verb *worked*.

In each of the complex sentences above, you will observe that the dependent adverbial clause describes or qualifies the action of the verb in the principal clause, and is for that reason like an adverb.

EXERCISE

I. Select the dependent adverbial clauses, telling what they express and what they modify :

1. When water boils, steam is generated.

NOTE. *When* may also introduce an adjective clause describing a noun; as, There was a time when I could not say the multiplication table.

2. The canoe reached the shelter of a cove, just as the first stormy gust hit the lake.

3. The schoolhouse stands where three crossroads meet.

NOTE. *Where* may sometimes introduce an adjective clause if the clause describes a noun; as, Have you seen the place where I went to school?

4. Just as the twig is bent, the tree is inclined.
5. Henry works as he plays, with all his might.
6. The diver puts on a complicated diving suit before he goes down into the water.
7. The treasure was hidden where no one could find it.
8. His mother allows him to drive the new automobile where he pleases.

II. Make sentences using the following adverbial clauses :

- | | |
|------------------------------------|------------------------------------|
| 1. Where I used to live | 5. While Tom was writing |
| 2. Before I could reach her | the letter |
| 3. Since I have lived in this town | 6. Where I had put them last night |
| 4. After I had eaten my dinner | 7. As I used to do |
| | 8. When we looked for the pearls |

19. ADVERBIAL CLAUSES AS MODIFIERS OF VERBS (Continued)

I. The adverbial clause may be used to express the **condition** under which the assertion in the principal clause may be true.

We might have won the game —

This sentence might be completed by adding a phrase or a clause that tells *how* Thus :

PHRASES	CLAUSES
— on our own field.	— if we had played on our own field.
— on a clearer day.	— if we had had a clearer day.
— with a better pitcher.	— if our team had a better pitcher.

Notice that the adverbial phrases above give different conditions under which we *might have won* the game.

The idea in each of these adverbial phrases may be expressed also by a clause which would explain *might have won* and would therefore be an adverbial clause.

Name the dependent adverbial clauses in the following complex sentences and tell why each is adverbial:

1. Unless it is warmer to-morrow, I shall not wear my new dress.
2. If he were elected, the club would have a good president.

II. The adverbial clause may express **cause**; that is, it may give a reason explaining the verb or predicate in the principal clause. Note the conjunctions that may introduce clauses of this sort.

1. The sea is rough *because* it stormed last night.
What explains *is rough*?
2. Slang is always vulgar, *as* it is an affected way of talking.
What is the modifier of *is always vulgar*?
3. *Since* the breath contains poisonous gas, wise people ventilate their bedrooms.
Why do people ventilate their bedrooms?

III. The adverbial clause may explain the verb in the main clause by answering the question **for what purpose**? Note that the connectives introducing the dependent clauses below consist of several words considered as one conjunction.

1. In several large cities, underground and overhead railways have been built *in order that* street traffic may not become congested.
2. The canal across the Isthmus of Panama was dug *so that* vessels need not sail around Cape Horn to reach the Pacific Ocean.

IV. Sometimes the verb in the clause is modified by a clause which would seem to **dispute the assertion**. In such cases, the clause expresses an idea which is true *in spite of* some contrary idea. Thus:

1. *Though* I spent an hour studying arithmetic, I could work only five examples.

The predicate *could work only five examples* is true in spite of the idea expressed in the dependent clause. The dependent clause is adverbial because it qualifies the meaning of the *predicate* in the main clause.

2. *Although* potatoes grow underground, yet they are a part of the plant's stalk.

Name the dependent clause. What does it modify?

EXERCISE

I. Analyze the adverbial clauses in the sentences discussed in I-IV above.

II. Combine an adverbial clause with each of the following independent clauses, and tell why your dependent clause is adverbial:

- | | |
|---------------------------------|-----------------------|
| 1. I might succeed | 3. The doctor arrived |
| 2. I was hungry. | 4. We reached camp |
| 5. The postman comes once a day | |

20. ADVERBIAL CLAUSES AS MODIFIERS OF ADJECTIVES AND ADVERBS

Adverbial clauses may modify adjectives and adverbs as well as verbs.

I. The adverbial clause may **modify an adjective** in the principal clause.

1. Washington was very good.

Washington was as good *as he was great*.

Here the dependent clause answers the question *how good* and modifies *good*, as the adverb *very* does in the first sentence.

2. It was extremely cold.

It was so cold *that the mercury froze*.

The dependent clause here explains how cold it was and modifies *cold*, as the adverb *extremely* does above.

II. The adverbial clause may be used to **modify an adverb**.

He did his work very quickly.

He did his work as quickly *as he could*.

As he could is an adverbial clause modifying the adverb *quickly*, as *very* modifies the adverb in the first sentence.

ORAL EXERCISE

I. Name the subjects and predicates of the dependent clauses in the sentences discussed under I and II above.

II. Add adverbial clauses modifying adjectives or adverbs:

- | | |
|---------------------------------------|------------------------------------|
| 1. My brother is older —— | 4. He is as kind —— |
| 2. We are so busy —— | 5. I am more comfortable —— |
| 3. The bluebird sings more sweetly —— | 6. I like chocolate cake better —— |

WRITTEN EXERCISE

Write sentences using the following clauses to modify verbs:

- | | |
|-------------------------------------|---------------------------|
| 1. Because I had forgotten the cake | 2. Unless I hear from you |
| | 3. As it is unimportant |

- | | |
|--|--|
| 4. Since the river flows north | 7. Whenever any one calls |
| 5. In order that every one
may hear you | 8. Where the accident oc-
curred |
| 6. Although he was almost
exhausted | 9. While I was looking for my
rubbers |
| 10. Because I slept too long | |

21. WORDS, PHRASES, AND CLAUSES USED AS ADVERBS

EXERCISE

In the following sentences, tell whether the italicized groups of adverbial expressions are clauses, phrases, or words. Substitute clauses for the phrases or adverbs, and vice versa, keeping as nearly as possible to the present meaning of the sentences.

Here are some suggestions for equivalent expressions :

ADVERB : soon

ADVERBIAL PHRASE : in a short time

ADVERBIAL CLAUSE : before another minute had passed

1. *After two months*, the American ace had become a member of the Legion of Honor.

2. The teakettle seemed to sing out a cheering note of welcome *at his approach*.

3. *When Henry was ten years old*, he made a long visit to his grandmother.

4. *Before the second act of the play was over*, we could scarcely keep our seats *for excitement*.

5. The boy answered every question *truthfully*.

6. *While the race was in progress*, both sides were silent ; but the moment the goal was reached, a wild cheering was heard *everywhere*.

7. *Wherever there are American people, there must be lovers of freedom.*

8. *At the corner of Fifth Avenue and Thirty-fourth Street, there is a famous hotel.*

9. *He smiled cheerfully, as he made his way home.*

10. *Don't you think that Julia looks pretty when she wears a red dress?*

22. WRITING A FRIENDLY LETTER

WRITTEN EXERCISE

Every week you plan to write a letter to your grandmother, who misses you very much since she returned to her own home. Discuss in class some topics for a letter that would interest a grandmother, and choose one of them to write about. If you prefer, you may write to her on one of the following subjects.

Make an outline before you write your letter.

1. A Good Joke on Betsy
2. When Mother Had a Trying Day
3. How We Helped on Wash Day
4. Our Interrupted Supper
5. The Day the Telephone Was Out of Order
6. Father's Mistake
7. Learning to Crochet
8. Teaching the Baby to Talk
9. Our New Teacher
10. The Refreshments at George's Party
11. A Collision on Roller Skates
12. Why Grandmother Should Visit Us Again Soon
13. Trying Grandmother's Recipe

23. CONDENSATION OF PARAGRAPHS

If you are asked to put into shorter form or *condense* a story, the first thing to do is to read the story through very carefully. Decide on the point of the story, the time, the place, and the characters. Then write the story in the briefest possible form. After you have finished, read the original story again to be sure you have omitted none of the essential parts. In the following selections, the story has been condensed from over two hundred words to about seventy words. Read both versions carefully.

THE HUMBUG

Professor Louis Agassiz was a great scientist who taught natural history at Harvard University. His skill in classifying birds, fish, or insects was remarkable. If he were given a single bone of a bird, he could tell instantly the kind of bird to which it belonged. He could do the same with fish and insects.

The students in his classes delighted to test his knowledge and used to search everywhere for rare specimens of birds and insects for him to classify. His skill never failed. At last, however, they planned a joke on their teacher, whose sense of humor was as great as his wisdom. For weeks they worked in the laboratory, manufacturing a large and curious insect. On the morning of April first, it was finished, and they placed it on his desk and waited to see what he would say.

Agassiz walked in and gave a curious glance at the strange insect.

"What kind of bug is it, sir?" asked one of the boys.

The others crowded close to watch the professor as he examined the specimen.

The eyes of the great teacher twinkled merrily as he looked into their eager faces.

"What kind of bug?" he asked. "Nothing uncommon or strange. It is only a humbug, gentlemen. Common enough and quite harmless."

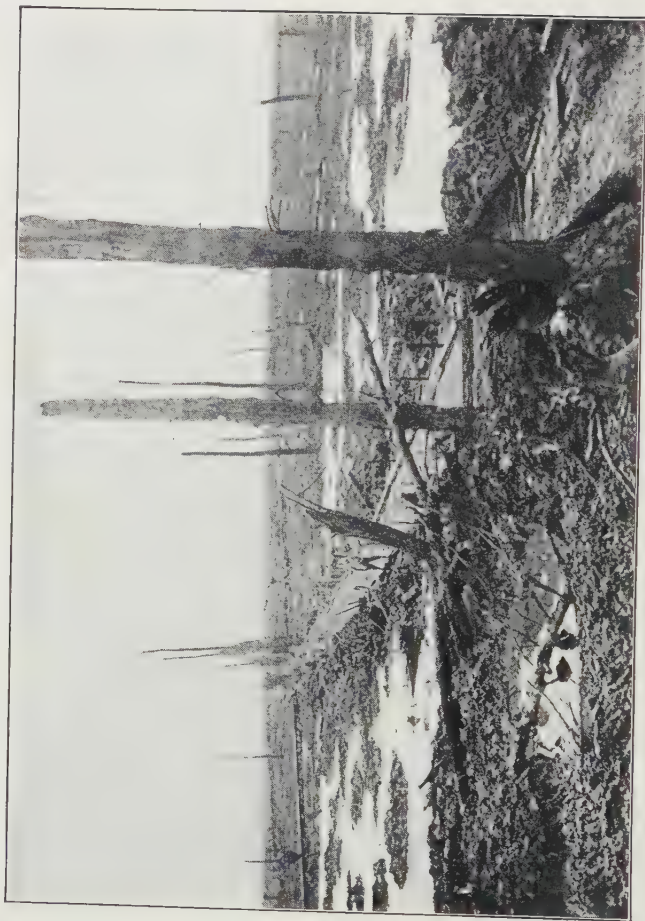
THE HUMBUG (Condensed)

The pupils of Professor Louis Agassiz, the famous teacher of natural history, delighted to search for curious specimens to test his remarkable skill in classifying birds, fish, or insects. For a joke, on April first, they placed on his desk a large, strange insect that they had made. When they asked their good-natured teacher to classify it, his eyes twinkled as he said, "It is only a humbug, gentlemen."

What parts of the first version have been condensed to the phrase *remarkable skill in classifying birds, fish, or insects*? The clause *that they had made*? The word *good-natured*? What parts of the original story are omitted in the second version? Are these parts necessary to understand the story?

You will find condensation a very useful thing in much of your work. In fact, you condense paragraphs every day. When you recite a history lesson, you do not repeat every sentence in a paragraph describing a campaign. If you have learned your lesson so that you understand it, you condense a paragraph and tell only the important facts about a subject. When you tell a story to the class, you do not repeat every word you have read. You tell only the most important parts.

You may even condense the story of a whole book into two or three paragraphs and still make the story so interesting that your classmates will want to read the book. This is a most useful kind of condensation.



© Committee on Public Information
A LANDSCAPE THAT ONCE WAS FERTILE FIELDS AND HAPPY VILLAGES

ORAL EXERCISE

Read the following story carefully. Then tell it to the class as briefly as you can without leaving out any of the important parts.

A MATTER OF TUNE

Things had been happening. Divisions were moving. There had been, or there was going to be, a stunt.

A battalion marched over the hill and sat down by the road. They had left the trenches three days' march to the north and had come to a new country. The officers pulled their maps out; a mild breeze fluttered them; yesterday had been winter and to-day was spring, but spring in a desolation so complete and far-reaching that you only knew of it by that little wind.

It was early March by the calendar, but the wind was blowing out of the gates of April. A platoon commander, feeling that mild wind blowing, forgot his map and began to whistle a tune that suddenly came to him out of the past with the wind. Out of the past it blew, and out of the South, a merry spring tune of Southern people. Perhaps only one of those that noticed the tune had ever heard it before. An officer sitting near had heard it sung; it reminded him of a holiday long ago in the South.

"Where did you hear that tune?" he asked the platoon commander.

"Oh, a long way from here," the platoon commander said.

He did not remember quite where it was he had heard it, but he remembered a sunny day in France and a hill all dark with pine woods and a man coming down at evening out of the woods, down the slope to the village singing this song. Between the village and the slope there were orchards all in blossom, so that he came with his song for hundreds of yards through orchards.

"A long way from here," he replied.

For a long while then they sat silent.

"It mightn't have been so very far from here," said the platoon commander. "It was in France. But it was a lovely part of France, all woods and orchards. Nothing like this, thank God."

And he glanced with a tired look at the unutterable desolation.

"Where was it?" asked the other.

"In Picardy," he said.

"Aren't we in Picardy now?" asked his friend.

"Are we?" he replied.

"I don't know. The maps call it Picardy."

"It was a fine place, anyway," the platoon commander said. "There seemed always to be a wonderful light on the hills. A kind of short grass grew on them, and it shone in the sun at evening. There were black woods above it. A man used to come out of them singing at evening."

He looked wearily round at the brown desolation of weeds. As far as the two officers could see, there was nothing but brown weeds and bits of brown barbed wire. He turned from the desolate scene back to his reminiscences.

"He came singing through the orchards into the village," he said. "A quaint old place with queer gables, called Ville-en-Bois."

"Do you know where we are?" asked the other.

"No," said the platoon commander.

"I thought not," he said. "Hadn't you better take a look at the map?"

"I suppose so," said the platoon commander, and he smoothed out his map and wearily got to the business of finding out where he was.

"Can it be possible?" he said. "Ville-en-Bois!"

LORD DUNSANY.

24. CONVENIENT EXPRESSIONS IN WRITING AND SPEAKING

When the girls had established themselves in Wareham as real boarding pupils, it seemed to them existence was as full of joy as it well could hold. The first winter was, *in fact*, the most tranquilly happy of Rebecca's school life — a winter long to be looked back upon. She and Emma Jane were roommates and had put their modest possessions together to make their surroundings homelike. The room had, *to begin with*, a cheerful red ingrain carpet and a set of maple furniture. *As to the rest*, Rebecca had furnished the ideas and Emma Jane the material and labor.

KATE DOUGLAS WIGGIN.

In the paragraph above, notice the italicized expressions. Such words or phrases are useful to connect sentences clearly and to show the proper relationship between the thoughts in a paragraph. Other convenient expressions follow:

- | | | |
|----------------|-------------------------|------------------------------|
| 1. meanwhile | 10. above all | 19. for that matter |
| 2. in spite of | 11. accordingly | 20. in addition |
| 3. instead of | 12. as a result | 21. on the other hand |
| 4. as a rule | 13. consequently | 22. other things being equal |
| 5. in general | 14. notwithstanding | 23. in the first place |
| 6. in fact | 15. to be sure | 24. for instance |
| 7. therefore | 16. on the contrary | |
| 8. for example | 17. as a matter of fact | |
| 9. moreover | 18. nevertheless | |

Do any of these expressions have the same meaning? Are there any words whose meaning you do not know? If so, look them up in the dictionary.

In the composition on page 62, which of these expressions do you find?

ORAL EXERCISE

I. Hunt through books and magazines for sentences containing the expressions on page 163, or similar expressions used as connectives. Bring to class the sentences you find and be prepared to discuss the usefulness of the expressions illustrated.

II. From the list of expressions on page 163, supply the one most suitable in each of the following sentences.

We have always wanted to hear the famous speaker. — Father agreed to take us to the meeting — the fact that the hall was sure to be crowded. — to this, the audience was likely to be rough and boisterous —, these things only added to our interest and excitement. —, on the evening of the meeting, we were in our seats long before the speaker appeared. — when he arose, we were disappointed. He was short and boyish looking. — when he began to speak, we understood why he was so famous. His voice was clear and penetrating. —, it was appealing. His gestures were vigorous and emphatic. — his speech was inspiring, forceful, and easily understood by every one. — my youngest brother understood what the great man said as well as any of us. Father says that, —, this is the test of a great speaker.

WRITTEN EXERCISE

Use the following expressions in sentences of your own. You will find it necessary sometimes to write two sentences in order to show the use of one connecting expression.

- | | | |
|-----------------------|----------------|--------------------|
| 1. on the other hand | 4. moreover | 7. for instance |
| 2. as a rule | 5. accordingly | 8. meanwhile |
| 3. in connection with | 6. as a result | 9. it follows that |

25. REPORTS OF LOCAL EVENTS**ORAL EXERCISE**

I. Each person should bring to class a recent copy of a local newspaper. Examine these papers carefully. Notice what local events are discussed. How do you think these topics are chosen? Are all the accounts interesting to every one? Notice whether the reports are brief and definite.

II. You will find that the newspaper furnishes good subjects for oral compositions. Here are four newspaper headlines which suggest stories that may be told to the class. Expand one of them into an oral composition.

**GIRL SCOUT CAMPAIGN
FOR NEW MEMBERS**

Clever Devices

Attract Attention

**NOVEL EXHIBIT
IN CLUB ROOMS**

**LINCOLN SCHOOL CHAMPION
VICTOR IN LAST BASKET-
BALL GAME OF SEASON**

**Captain Shirley Wins
Game in Last Half**

RESCUED BY DOG

Three-Year-Old Irene Scott
Dragged from Burning Home
by St. Bernard Dog

FIREMEN SAVE FAMILY

**AIRMAN LOSES
LIFE IN RACE**

Crashes Into Cliff Near Denver

HEAVY FOG
HID THE PASS

26. DIRECT AND INDIRECT DISCOURSE

The following paragraph contains a direct quotation in the words of the speaker and also an indirect quotation telling what a speaker said without quoting exactly. What tells your eye at once that a direct quotation is present?

On a certain Friday afternoon she asked her Aunt Miranda if she might take half her bread and butter upstairs to a friend.

"What friend have you got up there, for pity's sake?" demanded Miranda.

The indirect quotation in the above paragraph is expressed below as a direct quotation. Supply the quotation marks where they belong.

On a certain Friday afternoon she asked Aunt Miranda may I take half my bread and milk upstairs to a friend?

Give the rules for punctuating a direct quotation.

Direct and indirect quotations are sometimes called **direct and indirect discourse**.

A question which is quoted indirectly is often called an **indirect question**, and is just a special kind of indirect discourse.

The sentences which follow have been changed from direct to indirect discourse. Notice the changes in the verb forms and in the use of pronouns.

Notice that the direct discourse is usually set off from the rest of the sentence by commas. Do you find any exceptions to this rule?

1. DIRECT DISCOURSE: He answers, "I don't know the man."

INDIRECT DISCOURSE: His answer is that he doesn't know the man.

2. DIRECT DISCOURSE: He asked, "Why are they in a hurry?"

INDIRECT DISCOURSE: He asked why they were in a hurry.

3. DIRECT DISCOURSE: "Why," he asked, "didn't she come back at once?"

INDIRECT DISCOURSE: He asked why she didn't come back at once.

4. DIRECT DISCOURSE: "When shall I expect her?" he inquired.

INDIRECT DISCOURSE: He inquired when he should expect her.

The use of both direct and indirect discourse gives variety to your sentences. Direct quotations, or conversation, add

interest and reality (see p. 108). Indirect quotations are more natural to use when you do not know the exact words of the speaker.

ORAL EXERCISE

I. Supply direct discourse to complete the following sentences. Note the words which may be used in place of *say* or *ask* to introduce direct discourse.

1. They exclaimed with one voice —.
2. — she queried.
3. Quavering with fright, the little fellow began —.
4. — she replied —.
5. — they demanded indignantly.
6. — she interrupted hastily —.
7. Stumbling into her arms, the child sobbed —.
8. — he argued wisely.

II. Supply indirect discourse to complete the following sentences:

1. He announced —.
2. The old woman begged —.
3. We inquired —.
4. Mother insists —.
5. The court has decided —.
6. Every one wishes —.
7. The newcomer suggested —.
8. He had supposed —.

III. In the story entitled "A Matter of Tune," on page 161, change the direct discourse to indirect. Do your changes make the story more or less interesting?

WRITTEN EXERCISE

Write a short paragraph of conversation on one of the following topics. Then rewrite your paragraph, changing some of the direct discourse to indirect.

1. Meeting My Old Friend
2. A Slight Misunderstanding
3. Helping Tommy with His Home Work
4. A Difficult Thing to Explain
5. When Father Takes Us to the Circus
6. The Boy Who Said, "I Can't "
7. Why Martha Wanted a Blue Dress
8. When Jimmy Saw a "World Series" Game

Here are some words which you may be able to use instead of repeating *said* too many times in your paragraph.

remarked	murmured	told
answered	repeated	declared
retorted	replied	asserted
responded	explained	whispered
shouted	cried	exclaimed

27. MISPLACED MODIFIERS

ORAL EXERCISE

In each of the following sentences a modifying word, phrase, or clause is misplaced so that the meaning of the sentence is not clear. Correct the sentences. In most cases, the correction may be made by placing the modifier as closely as possible to the word it modifies.

Thus, the incorrect sentence, "I only want one piece of candy," should be changed to read, "I want *only one* piece of candy."

1. I like to read about the Indians in our history books.
2. Robert found the dog which had strayed from its owner's home on the church steps.
3. This book was written by a famous man which tells the story of the war.
4. A little girl named Gertrude was the owner of the doll who came running down the street.
5. Lieutenant Lewis was walking down the street with a girl in a new uniform.
6. The teacher told us to correct the two last sentences.
7. My father met a big black cat going to the store this morning.
8. I did not have time to prepare all my lessons so I only studied my history lesson.
9. The wounded soldier was talking cheerfully with only one leg.
10. That girl's faults should have been corrected by her mother when she was a child.
11. Please bring me a cold glass of water.
12. Tommy lost his book on the street in a crowd with a new cover.

28. CLEARNESS GAINED BY IMPROVED WORDING AND ARRANGEMENT

Lack of clearness in sentences is often caused by lack of thought. The best thing to do is to think out very carefully beforehand what one wants to say. Then express the idea in as few words as possible. Crowding many unnecessary words into a sentence leads to the bungling, awkward sentences and the confused explanations that one often hears. Sometimes a better arrangement of sentences will help to improve the paragraph.

Note the following paragraphs:

1. I meant to meet you promptly at three o'clock to-day and I am sorry it is impossible because I wanted very much to meet you as we had planned so long. I will meet you at four o'clock instead. My music teacher telephoned to ask me to take my music lesson at that time to-day instead of to-morrow because she is leaving town this evening.

2. I am very sorry to be unable to meet you at three o'clock as we had planned. I am having a music lesson at that time this afternoon because my music teacher is leaving town this evening. I will meet you at four instead of three.

Notice the rearrangement of sentences for the sake of clearness and the omission of unnecessary words.

WRITTEN EXERCISE

I. Correct the following sentences by considering carefully the ideas which the writer intended to express, and then rewriting the sentences as briefly and clearly as possible. Only one main thought should be expressed in a sentence.

1. John went home as fast as he could when he received the message and he found on his arrival there his mother who had had bad news from his father.

2. On the day of the races we asked them to accompany us in our sail boat which is very new and which they were glad to accept.

3. I do not think the pocket book you found can be mine because it had a red silk lining and contained five dollars in bills and a bunch of keys which I shall be sorry to lose.

4. Louise told Mary that she should not have waited because the fire was over before she could have reached the corner anyway and she missed it all by waiting for her.

5. I promised to meet my cousin in the Central Station at five o'clock this afternoon where I always meet him but there

was some mistake I am afraid as he was not where I expected to see him at the time.

II. Rewrite one of the following paragraphs, making it as clear as possible :

A DIRECTION

The easiest and quickest way to go from my house to my grandmother's is to take a trolley car, which runs by our house, and the fare is seventeen cents to Brownville. When you reach Brownville you transfer to a green car for North Edgerton. It is an hour's ride from Brownville to North Edgerton. The Brownville cars are brown and when you get on, you ask the conductor for a transfer. It takes half an hour to go from Westfield, where I live, to Brownville. This hour and a half ride on the trolley may seem long but very few trains stop at North Edgerton so that it is very inconvenient although a little shorter ride when going by the train than by the trolley which is slower but runs much oftener even with the change of cars at Brownville.

A NIGHT ON A TRAIN

My first long journey was from my home to Chicago with my father who was going on a business trip farther west and decided to take me with him to visit my aunt. The whole trip was interesting to me but I was especially impressed by the porter who made up our berths for the night. We left home at seven o'clock in the evening so of course we didn't get to Chicago until breakfast time the next morning so we spent the night on the cars. The porter made up all the berths and I walked up and down the aisle until my father made me go to bed, watching him put up the partitions moving back and forth quickly and he never wasted a motion in doing his work. I don't see how he could do it so quickly with the train rushing along at a high speed over the tracks which made us all rock back and forth and made us feel dizzy to stand in the aisle but the porter didn't seem to mind it at all.

29. TOPICS ON COURTESY FOR CLASS DISCUSSION

EXERCISE

I. Choose one of the topics on courtesy given below for class discussion. Think of rules for courtesy applying to the topic, similar to the rules for Courtesy in Conversation (page 142). As each rule is suggested, the class may discuss the best way of stating it. The approved statements may be written on the board. Using these rules, make an outline with topics and subtopics.

- | | |
|-----------------------------|--|
| 1. Good Table Manners | 6. Courtesy during Recitation |
| 2. Courtesy on the Street | 7. Thoughtfulness in Public |
| 3. Courtesy at a Party | Places (lecture hall, theater, church, etc.) |
| 4. The Considerate Traveler | 8. Politeness at Home |
| 5. A Courteous Visitor | |

II. Write a composition, using the outline prepared in class.

ORAL EXERCISE

Some of the topics on courtesy which you have discussed in class may be used in acting short plays. The right and wrong ways of doing things may be illustrated by pantomime, or a simple dialogue may be used. (If you do not know the meaning of *pantomime* and *dialogue*, look them up in the dictionary.)

Here are some suggested subjects:

1. Good and Bad Table Manners
2. The Girl Who Doesn't Remove Her Hat in the Theater
3. The Traveler and His Suit-case
4. Mr. Discourtesy Takes a Morning Walk

30. WHAT THE DICTIONARY TELLS: MEANING

In looking up some words in the dictionary, you will find different meanings, according to their use as various parts of speech. For instance, the word *like* as a verb means something quite different from *like* as an adjective.

The large dictionary indicates the part of speech of each word by abbreviations following it. Look up in the front of a dictionary the meaning of the following abbreviations for parts of speech :

adv.	n.	v. t.	adj.
inter.	pron.	conj.	plu.

Knowing these abbreviations will help you to get the right meaning for a word. Thus, if you want to define the word *bluff*, which is used as a noun in a certain sentence, you will look up the meaning that follows the abbreviation *n.*, and will not waste time reading the meanings of *bluff* as adjective or verb.

In the explanation of a word as one part of speech, you will often find four or five different meanings. In most large dictionaries the different meanings are numbered 1, 2, 3, etc., and the variations of meaning under any one of these general meanings are indicated by letters; as, 1. (a) —, (b) —, etc. It is one of the interesting facts about our language that a word, such as *head*, can be applied in many ways. It can apply to a part of the body, a certain place at the table, a vegetable growth (head of lettuce), a leader of a procession, the person in power over others (head of a firm), etc.

If you are asked to give briefly the meaning of a word without regard to some particular use of it, you will choose

the most common meaning. If the word you are looking up is in a sentence, you must choose the meaning that best fits its particular use there.

Suppose you have read the sentence, "In this picture Sir Walter Raleigh is shown wearing a ruff." If you consult the dictionary for information about *ruff*, you will probably find three different words spelled and pronounced alike. The third word *ruff* has three meanings. The first of these is "A kind of muslin collar, plaited, crimped, or fluted." This meaning fits the word as used in your sentence, and you know that it is the definition you are looking for.

Certain words, or uses of a word, apply only to certain professions or sciences. This is indicated in the dictionary by abbreviations. Thus, *Chem.* means a term used in chemistry, and *Med.* means a term used in medicine.

Certain meanings or words have now gone out of use and are, therefore, followed by the abbreviation *obs.*, meaning obsolete. Do not use an obsolete word in your own speech or writing, nor one marked *slang*. Words followed by the abbreviation *dial.* (dialect) or *colloq.* (colloquial) are limited as to use to certain localities or to informal speech.

EXERCISE

I. As what parts of speech may the following words be used? What is the difference in accent and meaning between the different uses of each word?

conduct	attribute	desert	ally	essay
record	contest	address	present	perfect

II. Look up the meaning of each of the following words and be able to explain the difference in meaning between the pairs often confused. Use each correctly in a sentence.

- | | | | |
|-------------------------|-------------------|---------------------------|------------------------|
| 1. have
get | 5. stay
stop | 9. accept
except | 13. affect
effect |
| 2. learn
teach | 6. let
leave | 10. emigrant
immigrant | 14. capital
capitol |
| 3. been
bin | 7. plane
plain | 11. fix
fasten | 15. pier
peer |
| 4. formerly
formally | 8. loose
lose | 12. canvas
canvass | 16. lend
loan |

III. Find four meanings for each of the following words. Also, bring to class sentences illustrating the different meanings of any two of the words.

crisp (<i>adj.</i>)	nice (<i>adj.</i>)	cunning (<i>adj.</i>)	scale (<i>n.</i>)
tool (<i>n.</i>)	depend (<i>v. i.</i>)	fast (<i>adj.</i>)	goose (<i>n.</i>)

IV. Turn to the list of words given in the exercise on page 21. Look up the meaning of each word there. With what word of similar pronunciation but different spelling are you likely to confuse each of those words?

31. WHAT THE DICTIONARY TELLS: SYNONYMS

When you look up a word in the dictionary, you will often find after the explanation a list of words called **synonyms**. A synonym is a word having the same, or nearly the same, meaning as another word.

For example, after the word *joy* you will find the synonyms *happiness, mirth, gladness, felicity*.

Synonyms are useful in two ways. They help us to find a word which exactly expresses our meaning. For instance, synonyms for the noun *work* may be: *labor, task, drudgery, toil*. These words have similar meanings, but if we wish to

express the idea of work that is disagreeable, we choose the word *drudgery*.

Synonyms also help us to avoid the unpleasant repetition of a word. For example,

He told us to look through the *following* pages to see what *followed* this event.

Following in this sentence may be changed to its synonym *succeeding*.

EXERCISE

I. Choose two words from the list of synonyms for the word *said* on page 169. Use each word in a sentence showing how it expresses your exact meaning.

II. Find two synonyms which might be used for each italicized word in these sentences:

1. The *result* of the game was a disappointment.
2. "That was an amusing *incident*," *said* he.
3. Harry runs *very fast*.
4. We were frightened by the *funny* sound, so we called for Mother.
5. It took a *large amount* of courage to crawl up the ladder.
6. Will you *let* me tell what a *fine* time I had?

32. NOUN CLAUSES

In the sentences below, notice how a dependent clause may be used like a noun.

NOUN

SUBJECT: *Wisdom* is better than rubies.

OBJECT OF VERB: Remember your *duty*.

CLAUSE

That men should be wise is better than rubies.

Remember *that you have a duty to perform*.

NOUN

CLAUSE

ATTRIBUTE COMPLEMENT: His books are *what he goes to for companionship*.
His books are his *companions*.

APPOSITIVE: The weather report, *that we should have rain before night*, did not prove true.

OBJECT OF PREPOSITION: Open your eyes to *what is going on about you*.
Open your eyes to your *surroundings*.

A clause that does the work of a noun is called a **noun clause**.

Noun clauses are most commonly used as **subjects** and **objects**.

EXAMPLE. That books are friends has often been proved.

ANALYSIS. The sentence is a complex sentence containing a noun clause. The subject is the noun clause *that books are friends*. The conjunction *that* introduces the noun clause. The complete predicate is *has often been proved*. The simple predicate *has been proved* is modified by the adverb *often*.

EXERCISE

I. Analyze the following sentences and give the syntax of the noun clauses:

1. "I forgot" is a threadbare excuse.
2. Where Captain Kidd hid his treasure has never been discovered.
3. When letters were first used is not certainly known.

4. When to quit business and enjoy their wealth is a problem never solved by some.

5. James Watt showed that steam is powerful.

6. "Will you walk into my parlor?" said a spider to a fly.

7. The world will not anxiously inquire who you are.

8. It will ask of you, "What can you do?"

9. The horseman stopped, and in a cheery voice asked what the trouble was.

10. In "Life on the Mississippi," Mark Twain tells how he learned to be a steamboat pilot.

II. Make sentences using the following clauses as subjects or objects of verbs:

1. "Who told you?"

2. That every boy should be able to handle tools

3. What was behind the door

4. How the general looked

III. Fill the blanks in the following sentences by noun clauses. Tell whether they are used as subjects or objects.

1. I did not tell him —.

2. He asked —.

3. — was his only excuse.

4. Why did you say —?

5. — has not yet been discovered.

6. Do you know —?

33. NOUN CLAUSES (Continued)

I. The noun clause may be used as an **attribute complement**.

Nelson's message was, "*England expects every man to do his duty.*"

The clause in italics is used as an attribute complement with the verb *was*.

II. The noun clause may be used as an **appositive**.

This we know, *that our future depends on our present*.

The clause in italics is used in apposition with the pronoun *this*.

III. The noun clause may be used in place of a noun in a **prepositional phrase**.

The sailor had no knowledge of *where he was drifting*.

The clause in italics is used as part of the phrase introduced by the preposition *of*.

EXERCISE

I. Analyze the following sentences and give the syntax of the noun clauses :

1. The fact that he was frightened was clear to every one.
2. The question before the committee is, "How shall we raise the money?"
3. The truth is that I never saw the woman before to-day.
4. The jury brought in the verdict that the man was guilty.
5. There has been some dispute about who wrote Shakespeare's plays.
6. There must be some truth in what he told us.
7. His reply was that he was an American citizen.

II. Use the following clauses as attribute complements or objects of prepositions :

- | | |
|--------------------|-------------------------------------|
| 1. What you like | 3. How I used to dislike tomatoes |
| 2. Whoever goes by | 4. That the diamond had been stolen |

III. Write two sentences containing clauses used as appositives.

34. THE DEPENDENT CLAUSE USED IN VARIOUS WAYS

Note the following sentences :

I shall never forget the day *when I first went to school*.

My aunt asked my mother *when I first went to school*.

When I first went to school, I did not know how to read.

The same dependent clause is used in these three sentences in different ways to express different things. In the first sentence it is an adjective clause modifying *day*. In the second it is a noun clause used as the object of *asked*. In the third it is an adverbial clause of time modifying the verb *did know*.

Explain the use of the dependent clause in each of the following sentences :

Can you tell me where the office is?

In the town where the poet was born is a public library named for him.

Please put your rubbers where they belong.

The classification of a dependent clause is determined by its use in the sentence.

EXERCISE

Use each of the following dependent clauses in at least two sentences, each time using the clause in a different way :

1. Where the aëroplane landed
2. When our vacation began
3. If Ethel could go to the party
4. When children should be in bed
5. Where everybody could see it plainly

6. Whose dog is lost
7. Which Eleanor was going to wear
8. Who came to the house just after dark
9. That we could scarcely see

35. TELLING ANECDOTES

A person who can remember amusing anecdotes and humorous stories and tell them in an interesting way is always popular.

To tell a funny story successfully, make it brief. Don't spoil it by too many explanations. Be sure your story has a point, but don't tell the point too soon. Keep it as a surprise for your audience. Be careful, too, not to be thinking so much of the humor of your story that you spoil it for others by laughing while you are telling it. You may remember that the people in plays or in the circus who make you laugh, seldom laugh themselves.

EXERCISE

Tell to the class an amusing incident or joke which you have read in a newspaper or magazine.

36. REPORTS ON SCHOOL SUBJECTS

The subjects studied in school furnish interesting topics for oral or written work in the English class. Here is an outline for reference study on a topic taken from geography. Using the following outline and references, make a report on "The Iron Industry of the United States."

OUTLINE

1. Principal sources of iron in the United States
2. Methods of mining

3. Location of principal iron mills in the United States; why so far from the source of supply?
4. Means, methods, and route of transportation of iron ore
5. Process of iron manufacture
6. Uses of iron

REFERENCES

"Commercial Geography " Brigham. Chap. IV, pp. 58-70.

"Geographical and Industrial Studies, United States," Allen. Chap. XII, pp. 166-182.

"Geography of Commerce and Industry," Rocheleau. Pp. 118-123.

"Commercial Geography," Robinson. Pp. 163-164.

You will see that the outline is not a complete one. As the references are read, it will be helpful to record in a small notebook the important things learned. Then by glancing over your notes, you may complete the outline by adding subtopics for each main topic given above. You will now be prepared to write a report or to give a talk on the subject.

ORAL EXERCISE

Every one in the class should be prepared to speak on each topic in the outline on the iron industry. The teacher may pass to the class slips of paper, on six of which are written the numbers of the main topics (1-6). The other slips will be blank. Each of the six people who draw the numbered slips will give a talk on the topic he has drawn. The meeting should be conducted according to the rules suggested on page 133.

The class should be prepared to offer suggestions, to supply additional material, or to make corrections. The chairman should call for these comments in a general class discussion after all the talks have been given.

Maps, charts, pictures, or drawings may be shown to the class to illustrate the subject. Samples of iron and steel may be exhibited.

EXERCISE

I. Using the material and the outline prepared for the oral compositions, write a report on one of the topics suggested by the subject "The Iron Industry of the United States."

II. Suggest topics for oral or written themes from one of the following subjects:

Geography	Hygiene	Civics
American history	Music	Agriculture

III. Make a written outline for one of the subjects suggested in II.

37. COMBINING SEVERAL IDEAS INTO ONE SENTENCE

In combining several ideas in a sentence, try to decide whether there is one main thought in the sentence or more than one. If there are two or more main thoughts or ideas to be expressed, your sentence will, of course, have to be compound. If there is only one main idea, your sentence should be simple or complex, in order to subordinate all the more unimportant ideas to the one main idea. The dependent ideas should be expressed as modifiers — either words, phrases, or clauses.

Note these examples:

The grocery store is on the corner.
It was robbed last night.

It is owned by Mr. Jackson.

It was robbed at eleven o'clock.

There is one principal idea, the robbing of the grocery store. All the other ideas in the sentence should be made subordinate to it. The sentence will therefore read, "The grocery store on the corner, which is owned by Mr. Jackson, was robbed at eleven o'clock last night."

John is a good baseball player.

He is also a good student.

He stands first in his class.

There are two main thoughts: one, the fact that John is good at a game; the other, that he is a good student. Neither of the two is dependent on the other. Each should, therefore, be an independent clause. The sentence will be compound. Thus, "John is a good baseball player, and he is also a good student, standing first in his class."

EXERCISE

I. In each of the following groups, combine the short sentences into one sentence. Is the sentence you have made simple, complex, or compound?

1. The bands were playing.
The soldiers were marching.
The parade had started.
Johnny reached the corner.
2. They are going on the three o'clock train.
They are going to visit their uncle.
Their uncle lives in New York.
3. I do not like arithmetic.
It is very hard.
I have to study it.

4. My uncle has a new automobile.
My uncle traveled from California to Chicago.
It was a long hard trip.
He enjoyed it very much.
5. The postman brings the mail every morning.
The milkman delivers the milk.
The paper boy leaves the paper.
A great many people stop at our house.
6. Little Margaret quarrels with her brother.
Her brother teases her.
Her brother wants to take her toys.
7. The man is on his way home.
The man missed his car.
He will be late for dinner.
8. I have lost a book.
It was small.
It was red.
My cousin gave it to me for Christmas.
9. I like the autumn.
It is sometimes cold and rainy.
I like to see the red leaves.
I like to gather chestnuts.
10. Roy has lost his dog.
His dog was a fox-terrier.
It was very clever.
Roy feels very sorry.

II. Supply beginnings for each of the following ends of sentences. Explain whether the sentence you have made is simple, complex, or compound.

1. — I found her weeping bitterly.
2. — but this was impossible.

3. — where my mother told me to go.
4. — and we had to leave before the train started.
5. — before the telephone bell rang.
6. — and as a result nobody was allowed to take the examination.
7. — as easily as her own sister.
8. — or wants to do housework.
9. — when every one expected something different.
10. — who was my father's oldest friend.

38. ANSWERING LETTERS

The notes in the following exercise are short friendly letters requiring a definite answer. The reply should be in the same friendly tone. In answering notes of this sort, particular care should be given to the question that has been asked. It is thoughtless and rude to answer a letter without being as definite and clear as you can on the subject on which your opinion has been asked.

WRITTEN EXERCISE

Write answers to two of the following notes:

1.

Dear Bill,

Dick tells me you have rigged up a wonderful contraption in your attic. What is it, and how did you make it? Be a good fellow and write soon before Mother starts house cleaning. There's no use starting things in the attic after that.

Yours sincerely,

Edward Forest

April 15, 1921

2.

Pennsylvania Hotel
New York City
August 21, 1921

Dear Phil,

Your mother says you'd like a live pet this fall. I don't blame you for wanting one, but where can you keep it, and how can I be sure you will take care of it?

I shall try to bear up under the convincing statements that you will doubtless send by return mail.

Your long-suffering
Father

3.

Claverack, New York
October 10, 1920

Dear John,

You say a friend of yours, James Drake, is moving to our town. What is he like, and do you think he'd fit into the crowd? It would take a Sherlock Holmes to discover anything from your letter. You don't mind my saying so, do you?

A good note is supposed to "Keep to the point." So no more for this time.

Your friend,
Lewis Holmes

4.

Englewood, New Jersey
June 23, 1920

Dear Margaret,

The trains between Englewood and Morristown are too few and far between to risk coming that way. I don't know what my sister would do if you failed to arrive. The

whole party would be a failure, you know. Rather than take such a chance, won't you let me come over for you with the car? Can you be ready about seven?

Sincerely yours,
Robert Jordan

5.

Dear Mary,

I'm having a hard time with my dog. He eats everything in sight. Also he howls pitifully when he is locked in the cellar. Aunt Ellen couldn't sleep a wink last night. If you know anything I can do to break him of such bad habits, please tell me.

Uncle Will teases me all the time about my "noble animal," and we have to keep our shoes on the top shelf.

Yours, in need,

Anne

May sixth

39. AMPLIFYING PROVERBS AND FABLES

I. A **proverb** is a familiar wise saying, such as "Look before you leap" and "A rolling stone gathers no moss." In a proverb a great deal of meaning is expressed in a few words. For this reason, proverbs make interesting subjects for compositions. In such a composition, there are two ways in which a proverb may be amplified. You may tell a story illustrating the meaning of the proverb, or you may explain its meaning by repeating it in simpler words.

The paragraph below tells a story to illustrate the meaning of a proverb, which is stated in the first sentence.

Don't count your chickens before they are hatched. If you do, you will often be badly disappointed. Once I found a fifty-

cent piece in the street. I thought I would buy some pop corn and have my mother pop it for me. Then I would sell it to the men who pass our house on the way home from work. With fifty cents' worth of pop corn, I could make a dollar. Then I could buy a dollar's worth of corn and make two dollars. By buying more corn and selling it, I would soon have enough to buy the skates I wanted. I started to run to the store and dropped the fifty-cent piece. It rolled into the gutter and disappeared. I never found it. Since then, I haven't planned so far ahead.

In the following paragraph, the meaning of the first sentence is explained and repeated in a simpler form.

A man is known by the company he keeps. People judge a person by those with whom he associates. He may be an honest man, but if his companions are thieves, people will think of him as a thief, too. If he is always seen in the company of people who cheat and steal, he will never be able to convince people that he does not do the same things himself.

ORAL EXERCISE

Prepare a short oral composition, developing one of the following proverbs. Use, if you can, some personal experience that will bring out the point.

1. The more one gets, the more one wants.
2. One to-day is worth two to-morrows.
3. People who dwell in glass houses must not throw stones.
4. Riches certainly make themselves wings.
5. He has hard work who has nothing to do.
6. Patience is power. With time and patience, the mulberry leaf becomes satin.
7. A word and a stone once let go cannot be recalled.
8. Half a loaf is better than no bread.
9. Little strokes fell **great oaks**.

II. A **fable** is a short story which teaches a lesson, sometimes called a **moral**. You have probably read some of Æsop's fables and remember that the animals and things in these stories talk and act as if they were people. The moral is usually placed at the end of the story. Sometimes it is left for the reader to express for himself. What is the moral of the fable of "The Blue Pig with a Black Tail" on page 206?

WRITTEN EXERCISE

Write a fable suggested by one of the following subjects. The morals may be used at the end of your fables. The words given under the subjects may suggest to you something to say in the story.

1. The Ten Trails.

Hunters — Hapeda — stronger — Chatun — patient — small deer trail — scorn — follow — all day — larger deer — search for — many trails — evening — prize — unsuccessful.

MORAL: The prize is always at the end of the trail.

SUGGESTED OUTLINE

1. Two Indians are hunting in the forest.
 - (a) Hapeda is the stronger.
 - (b) Chatun is more patient.
2. They find the trail of a small deer.
 - (a) Hapeda scorns it.
 - (b) Chatun follows it.
3. They part company.
 - (a) Hapeda follows ten trails, each a short distance.
 - (b) Chatun follows one small trail.
4. They meet in the evening.
 - (a) Hapeda has nothing.
 - (b) Chatun has the one small deer.

MORAL: The prize is always at the end of the trail.

2. Mr. Pushing Buys Theater Tickets.

Waiting — shoving — thoughtless — policemen — ordered — disappointed.

MORAL: The one who pushes himself ahead of the crowd may find himself in the rear.

3. The Clock and the Watch.

Boasting — larger — useful — owner — looked — accurate — watch — all right — clock — repair.

MORAL: Size is not always the most important thing.

4. Mrs. Orderly and Mrs. Untidy.

Complain — children — quarrel — lose — belonging — blame — each other — explanation — own — fault — place — everything.

MORAL: Order makes for peace.

40. CONNECTIVES

I. Words, phrases, or clauses in a sentence are usually connected by **conjunctions**.

1. The stars look down upon the roofs of the living *and* upon the graves of the dead, *but neither* the living *nor* the dead are conscious of their gaze.

Here *and*, *but*, *neither*, and *nor* connect phrases, clauses, or words of equal rank or order. Two or more phrases or clauses of equal rank are called **coördinate**, and the conjunctions connecting them are **coördinate conjunctions**. Clauses connected by coördinate conjunctions may be independent or subordinate, but the clauses connected are of *equal rank*.

2. At the burning of Moscow, it seemed *as* (it would seem) *if* the heavens were lighted up *that* the nations might behold the scene.

Here *as*, *if*, and *that* connect each a lower, or subordinate, clause to a clause of higher rank, and hence are called **subordinate conjunctions**. One clause may be independent and the other subordinate, or both may be subordinate but of *unequal rank*.

3. I will help you with your work *if* I can find a time *when* I can leave my own.

If I can find a time is a subordinate clause depending upon the independent clause, *I will help you with your work*. The last clause, *when I can leave my own*, is also a subordinate clause, but it is still lower in rank than the clause introduced by *if*, because it depends on that clause for its meaning and modifies a word in it, *time*.

Here are some common conjunctions :

although	but	also	when
and	if	consequently	where
because	how	neither . . . nor	why

Conjunctions that are used in pairs (such as *either . . . or*, *both . . . and*, *not only . . . but also*) are called **correlative conjunctions**.

As if, *in case that*, and similar groups of connective words are called **compound conjunctions**, in distinction from the simple conjunctions.

A conjunction is a word used to connect words, phrases, or clauses.

Coördinate conjunctions are such as connect words, phrases, and clauses of the same rank.

Subordinate conjunctions are such as connect clauses of different ranks.

II. Pronouns may be used as connectives. Certain pronouns, such as *who*, *which*, and *that*, may have two uses; they may be used as a pronoun in a dependent clause and at the same time serve to relate the dependent clause to some word in the independent clause.

Thus, in the sentence, "The book *that I have* is in poor condition," *that* is a pronoun used as the object of *have* in the italicized dependent clause. It also relates, or connects, the dependent clause to *book*, which is the subject of the independent clause.

A pronoun which is used as a connective is called a **relative pronoun**.

ORAL EXERCISE

Classify the connectives in the following sentences. Classify the sentences and name the principal clause or clauses in each. Give the syntax of the dependent clauses.

1. These are questions which must be answered.
2. Let us go, for it is after midnight.
3. It is plain enough how we were forced into the war.
4. The remark was neither just nor kind.
5. You will never miss the water till the well runs dry.
6. Unfurl the flag of Freedom,
Fling far the bugle blast.
7. I do not pity the men whose memory we honor to-day.
8. I envy them because their great work for liberty is accomplished.
9. His rooms were quiet, and neat, and plain,
But a spirit of comfort there held reign.
10. The night was clear and bright, as all summer nights are in this region.

WRITTEN EXERCISE

I. Write ten sentences discussing some local school news, using as many as possible of the conjunctions listed on page 193. Be able to point out the clause which each conjunction introduces, and to tell whether it is a subordinate or independent clause.

II. Make compound sentences by combining the following groups of clauses and supplying a coördinate conjunction. Punctuate the sentences carefully.

1. Some people talk a great deal.
They say nothing.
2. You may take the book.
Don't forget to return it.
3. My uncle couldn't stay.
There wasn't time to explain.
4. It was a very discouraging time.
Hawthorne kept steadily at his task.
5. We at last found the right path.
After that our journey was easy.

41. THE CORRECT USE OF CONNECTIVES

I. *Like* is not a conjunction. It is incorrect to use *like* in place of *as* or *as if* to connect a subordinate clause with a principal clause.

RIGHT

It looked as if he would win.
Hit the ball as I do.
Please do as I say.

WRONG

It looked like he would win.
Hit the ball like I do.
Please do like I say.

Like may be used correctly to introduce a phrase. Thus,

Our school, *like yours*, has a holiday to-day.

Mary looks *like her mother*.

II. *Without* is not a conjunction. It can introduce only phrases.

RIGHT

I can tell who you are without looking at you.

I can't tell who you are unless I see you.

WRONG

I can tell who you are without I look at you.

I can't tell who you are without I see you.

III. The correlatives *so . . . as*, instead of *as . . . as*, should be used in a statement of comparison containing *not*. Thus,

John is *not so* tall *as* I.

John is *as* tall *as* I.

My brother is *not so* well *as* I thought.

IV. Do not misplace the following correlatives: *both . . . and*; *not only . . . but also*.

RIGHT

I did both my arithmetic and my history lesson.

The man was not only hungry but also cold.

WRONG

I both did my arithmetic and my history lesson.

The man not only was hungry but also cold.

EXERCISE

I. Use the following connectives correctly in sentences:

1. because

4. as

7. not so . . . as

2. as if

5. unless

8. as . . . as

3. without

6. like

9. both . . . and

10. not only . . . but also

II. As an oral exercise, recite the following sentences, supplying the correct connectives in the blanks. If any one in the class makes a mistake, another pupil will volunteer to correct the mistake and supply the right connective.

1. He works — he intended to finish before night.
2. I cannot go — you return my umbrella.
3. We must leave at eight o'clock — the parade forms at nine.
4. Our assistant is — capable — willing.
5. The clock sounds — it needed winding.
6. Don't leave — you notify me.
7. My dog understands my wishes — my saying anything.
8. I knew you would come — you promised me you would.
9. I wish I could play tennis — my cousin Robert does.
10. Mr. Swanson wouldn't sell the goods — the man could pay cash for them.
11. Mary is not — clever — her brother.
12. I will come — fast — I can.

42. OVERWORKED CONNECTIVES: SO, AND, BUT

EXERCISE

I. By using such expressions as those below, you can connect the thought of two sentences without using the overworked word *so*. *So* can often be avoided by recasting your sentence and using *for* or *because*.

For example :

- a. It was growing dark, *so* we decided to go home.
We decided to go home, *for* it was growing dark.
- b. The boy was tired and hungry, *so* the kind woman gave him his supper.

The kind woman gave the boy his supper *because* he was tired and hungry.

Use these words to fill the blanks in the sentences :

therefore	thus
consequently	in this way
for	for this reason
because	as a result

1. I had not studied my history lesson for two weeks.
—— I could not answer the questions in the test.

2. The train was half an hour late. —— I missed the first three numbers on the program.

3. I tried to help him —— I felt sorry for him.

4. Dick turned to the right when he reached the corner.
—— he missed his father, who came up the avenue.

5. I could not give a report —— I had not read the book.

6. Katherine's little sister has the whooping cough. ——
Katherine has not been at school this week.

7. I made my machine lighter than his. —— it was easier to manage.

8. John sent his letter to the wrong address. —— it was not delivered.

9. I telephoned the message to Philip —— no time was lost in getting started.

10. You can carry soup or cocoa in a thermos bottle. ——
you can always have something hot for lunch.

II. In the following sentences, fill the blanks from the list of introductory words below. By using these expressions, you can connect the thought of two separate sentences without joining them as one sentence by *and*.

again	moreover	also	besides
too	furthermore	likewise	then

1. James did not want to spend his vacation at home. — he had planned a trip to the seashore. — if he stayed at home he would have to work every day.

2. Thomas was dressed like a ghost at the Hallowe'en party. Robert — had a costume that was meant to startle every one.

3. It is fun to play with our dog, because he knows a great many tricks. — he can play hide and seek as well as we can. He can — run races and catch a ball.

4. Of the two beggars who sat on the wall, one was old and crippled. The other — was old, but he was strong and active.

5. The horse pulled with all his might on the heavy load. — he stopped while the wagon slipped back into the mud. — he gave a tug, but the wagon did not move.

III. *But* is another overworked conjunction. Some words or phrases which can be substituted are *however, on the other hand, still, nevertheless, yet*.

In the following sentences, use one of these substitutes for *but*.

1. Every one said we could not win; — we did not believe it.

2. John was often tardy; his brother Henry, —, has not been late this term.

3. I don't like that boy; — I will invite him to the party if you want me to.

4. Dr. Harte was scarcely able to walk; — he answered the call for help.

5. I was sorry for him; — I thought he ought to be punished.

6. I had no time to spare; — I waited for him to answer the telephone.

43. LETTERS OF APPLICATION

1224 North Twelfth Street
Minneapolis, Minnesota
June 8, 1921

Mr. Willard French
216 Lumber Exchange
Minneapolis, Minnesota

Dear Sir :

I read in to-day's "Tribune" your advertisement for an office boy. I should like to be considered an applicant for the place.

I am fourteen years old and have just completed the eighth grade of the Whittier School of this city. For information about my character and qualifications, I refer you to Principal John D. Sullivan of the Whittier School and to Mr. Ross Foster, 2234 Channing Street, for whom I have worked.

If you care to have me do so, I will call on you at any time that is convenient for you.

Yours respectfully,
Robert Spore

WRITTEN EXERCISE

Study the letter given above, and using it as a model, apply for two of these positions :

1. Suppose you are a girl living in the country and wish to attend grammar school in the city during the winter. Mrs. Leonard King has advertised for a girl to help her with the housework during the winter. Apply for the position, trying to convince Mrs. King that you can help her after school hours in return for your board.

2. Mr. Donald Ferguson, an inventor, wants to find a boy who is willing to keep his workroom clean and attend to the

furnace, in return for the opportunity to gain some practical knowledge of machinery and electricity. Write to Mr. Ferguson, endeavoring to convince him that you are interested in getting some practical instruction and willing to work for it. Give him some definite reason why you would appreciate the opportunity.

3. OFFICE BOY — Wanted: one who has had experience in filing and mailing letters; answer in own handwriting, stating age, experience, reference, and salary wanted. Address G, 276, *Star*.

4. CLERK — Young lady wanted for accounting department of manufacturing company. Must be good penman, rapid and accurate at figures. Give age and reference. Address Box 143, *Herald*.

5. WANTED: Girl of about 14 years of age, to take care of two children, aged 2 and 3, three afternoons a week during July and August. Applicant must be trustworthy and fond of children. Address Box 732, *Sun*.

6. WANTED: Waitress in tea room during summer months. Hours 2.00–7.00 P.M. Salary, \$10.00 a week. Applicant must be neat, willing, and reliable. Address G, 84, *Times*.

44. REPORTS OF LOCAL EVENTS

ORAL EXERCISE

Choose some happening of interest in your town or neighborhood. Report it to the class in a three-minute talk. The class, after listening attentively to each talk, may write headlines suitable for the topic (see page 165).

Here are some suggested topics:

1. An account of any of the following:

Street accidents or runaways	Lectures or plays
School or church socials	A club meeting

Finding a lost child	A party or reception
Football, baseball, or basket- ball games	A dog or horse show

2. A description of one of the following :

- New books in the public library
- An art exhibit
- A good moving picture that is being shown
- Suggested improvements in streets or parks
- A house that is for sale
- Plans for a new school playground

45. CHANGING ONE KIND OF SENTENCE INTO ANOTHER

1. The train is usually on time, but it was an hour late to-day.

Although the train is usually on time, it was an hour late to-day.

2. The road was slippery, and consequently it was hard for us to climb.

The road, which was slippery, was hard for us to climb.

Notice how, in the above sentences, a principal clause was changed to a subordinate clause without altering the meaning of the sentence. The thought of a sentence is sometimes clearer when the sentence is thus changed. On looking over your compositions, you will sometimes see that you have made a compound sentence out of two related thoughts, when one of them should be a dependent clause. For example,

COMPOUND SENTENCE: He wanted to win and he tried hard.

IMPROVED AS A COMPLEX SENTENCE: He tried hard because he wanted to win.

COMPOUND SENTENCE: He turned, and the bear started towards him.

IMPROVED AS A COMPLEX SENTENCE: As he turned, the bear started towards him.

EXERCISE

Change the following compound sentences to complex sentences, and give the syntax of the dependent clauses in the new sentences:

1. His friends knew his weakness, and they said he couldn't stand the hardships of a lumber camp.
2. You disobeyed, and I shall punish you.
3. The captain spoke to me, and I couldn't remember his name.
4. You might try the new rules, and then you might like the game better.
5. He did not know his lesson, and all the rest knew theirs perfectly, and the teacher scolded him.
6. The boys were deafened by the noise, but the guide went on his way without paying any attention.
7. A great silence fell upon the crowd, and Abraham Lincoln stepped forward.
8. There was a terrible fire in our town, and Tommy cut his finger the same night.
9. The soldiers came home, and we had no school, and there was a parade, and we marched in it.

46. CORRECT USAGE DRILL

Notice the following sentences:

1. *Shall* I go home with you?
2. I *should* think he would be ashamed.
3. Ruth *brought* her library book to me.

4. Harry *led* his class in arithmetic in the sixth grade.
5. Now he *leads* the seventh grade in the same subject.
6. He *doesn't* try to help his father.
7. He *didn't* give *any* answer.
8. *Whom* did you play tennis with?
9. *Shall we* wait for you more than ten minutes?
10. Ruth can sew very *well* for a girl twelve years old.
11. The enemy *attacked* the fort twice last week.
12. The enemy *has attacked* the fort twice in the past week.

The twelve sentences above are all expressed in correct English. Do any of them sound strange to you? If so, it is probably because you have been using an incorrect form.

Always say *shall I?* and *shall we?* instead of *will I?* or *will we?*

Always say *should I?* instead of *would I?*

Notice that we use *lead* or *leads* to express present time and *led* to express past time.

The verb *attack* is written *attacked* when past time is expressed. Notice that we also say *have attacked*. It is incorrect to say *attack'ted*.

EXERCISE

Read the sentences above carefully several times, noticing the italicized words.

Then supply the correct word in each of the following sentences. Keep a record of the particular sentences where you made a mistake. The teacher will probably repeat this exercise for several days, so that you can see how you improve on your previous record.

1. — we multiply or divide in this example? (*shall, will*)

2. I — not have come if I had known you would not be alone. (*should, would*)
3. — I give you half my apple? (*shall, will*)
4. My brother — each of us a present from France. (the correct form of *bring*)
5. That man has been made captain because he — his men so well. (*leads, led*)
6. He — the way in every battle that they fought with the enemy. (*leads, led*)
7. She — live near us any more. (*doesn't, don't*)
8. I — want to visit her. (*don't, doesn't*)
9. You did not tell us — about the fire. (*anything, nothing*)
10. — did you wish to see? (*who, whom*)
11. He plays tennis very —. (*well, good*)
12. He plays a — game of tennis. (*well, good*)
13. — said we could not have a party? (*who, whom*)
14. — I tell you what I saw at the museum? (*shall, will*)
15. He doesn't need — help with his work. (*any, no*)
16. At last the Allies — the Hindenburg line successfully. (the correct form of *attack*)

47. PRACTICE IN CONDENSATION

ORAL EXERCISE

I. Be ready to tell to the class in brief form some interesting story you have been reading. Be sure your story has some point.

II. Choose from one of your textbooks or from a story in your reader a paragraph that you can condense into briefer form. Be sure that you get the point of this paragraph before you start to condense, and that you bring out the point by mentioning only the important details.

48. STORY TELLING; THE PARTS OF A STORY

A BLUE PIG WITH A BLACK TAIL

Once upon a time the king of a certain Eastern country sent a message to another king, saying, "Send me a blue pig with a black tail or else —"

The other replied, "I haven't one; if I had —"

Both kings were so angry that they went to war with each other. They collected all their soldiers and fought many battles. The clash of arms sounded north and south, east and west, and sorrow and suffering followed in its wake. Lands were laid waste. Brave men were killed in battle, and women and children died because they could get nothing to eat.

When it seemed that neither side could overcome the other, the kings began to talk about peace. First of all it was necessary to have the two messages explained. Each king was angry at what the other had said.

"What did you mean," asked the second king, "by saying, 'Send me a blue pig with a black tail, or else' —?"

"Why," said the other king, "I could mean only one thing. I meant that I wanted you to send me a blue pig with a black tail, or else a pig of some other color."

"Oh, that was all, was it? What a pity I did not get the whole of your message," answered the second king.

"Oh, but I must know what you meant by your reply to my message," said the first king. "You said, 'I haven't one; if I had' —"

"Why, my answer is as plain to me as your request is to you. I meant I hadn't one; if I had, I should have sent it."

"Well, well," said the first king, "we have been fighting about nothing. If we had only explained these things before a blow was struck, how much suffering might have been prevented!"

So the great War of the Blue Pig with the Black Tail was

written down in the histories of the two countries, in order that they might never again be drawn into a foolish quarrel.

A MODERN FABLE

Every good short story has three distinct parts. We call them the introduction, the body of the story, and the conclusion.

The **introduction** tells three things: the *time*, the *place*, and at least one or two of the important *characters*. Sometimes it may be a paragraph or even three or four paragraphs. What constitutes the introduction in the preceding story? What does it tell you?

The last paragraph contains a short statement of the consequences or result of the events of the story. This is the **conclusion**. The rest of the story is called the **body of the story** and contains events told in the order of their happening.

The following is an outline of the story on page 206:

I. INTRODUCTION

1. Time: once upon a time
2. Place: a certain Eastern country
3. Characters: two kings

II. BODY OF THE STORY

1. The two messages
2. The effect of the message
3. The result of the war
4. The peace conference
5. The explanations

III. CONCLUSION

The lesson of the blue pig with the black tail

In general, the introduction and the conclusion of a story are like the beginning and ending sentences of a paragraph. What should be your aim in writing them? (See pages 13 and 80.)



ORAL EXERCISE

Tell the story suggested by the pictures and the following outline:

I. INTRODUCTION

1. Time: many years ago
2. Place: an oriental city
3. Character: a poor beggar

II. BODY OF THE STORY

1. Finds a gold piece in the sand
2. Buys cloak
3. Envies friend with better cloak
4. Trades with friend
5. Is arrested for stealing cloak
6. Escapes prison but is as poor as in the beginning

III. CONCLUSION

Discontent is a robber.

WRITTEN EXERCISE

Make an outline for a simple original story with one of the following titles. Then write the story.

1. The Fable of the Pin and the Needle
MORAL: Everything is useful in its own way
2. The Boy Who Had Three Wishes
3. The Girl and the Fairy Secret
4. How the Magic Tennis Shoes Helped Their Owner

49. REVIEW OF CLAUSES

ORAL EXERCISE

BATTLE OF THE ANTS

One day when I went out to my woodpile, or rather my pile of stumps, I observed two large ants, the one red, the other much larger, nearly half an inch long, and black, *fiercely contending with one another*. *Having once got hold*, they never let go, but struggled and wrestled and rolled on the chips incessantly. *Looking farther*, I was surprised to find that the chips were covered with such combatants, that it was not a duel, but a war between two races of ants, the red always pitted against the black, and frequently two red ones to one black.

The legions covered all the hills and vales *in my wood-yard*, and the ground ~~was~~ already strewn with the dead and dying, both red and black. It ~~was~~ the only battle which I have ever witnessed, the only battlefield I ever trod while the battle was raging.

HENRY DAVID THOREAU.

I. From the paragraphs above, select the following:

- | | |
|---|-----------------------|
| Two adverbial clauses | Two noun clauses |
| Two adjective clauses | A compound sentence |
| A simple sentence with a compound predicate | Two complex sentences |

II. The italicized groups of words are phrases which can be changed to clauses without changing the meaning of the sentence. Substitute a clause for each phrase. Tell what kind of clause you have made and how it is used in the sentence.

50. REVIEW OF KINDS OF SENTENCES AND CLAUSES

ORAL EXERCISE

I. Classify the sentences in the following story as simple, complex, or compound, and tell the reason for the classification of each.

King James V of Scotland had a custom of going about the country disguised. When he traveled in disguise, he used the name, the Goodman of Ballengiech. Ballengiech is a steep pass which leads down behind the Castle of Stirling.

Once there was a feast at the castle, and the king sent for some venison from the neighboring hills. The deer were, therefore, killed by the king's keepers. The venison was being transported to Stirling when it was seized by the chief of a small clan. The keepers protested, but the chief would not give it up.

The king, on hearing this, mounted his horse and rode to the chief's house. He sent in the message that the Goodman of Ballengiech had come to dine. The chief knew at once that the king had come in person. He hastened down and begged forgiveness. James saw his fright and forgave him freely. Then the king went into the house and dined on his own venison.

II. Classify each clause in the compound and complex sentences above as dependent or independent, and give the use of each dependent clause.

III. Make complex sentences by adding a dependent clause to each of the principal clauses below. Tell whether your dependent clause is used like an adjective, an adverb, or a noun.

1. We built a high tower around baby Louise —.
2. My fun ended —.
3. The man — was Robert Fulton.
4. The people of Hamelin paid a high price for the lesson —.
5. He thought —.
6. Will you take my place —?
7. The friend — did not come.

PART THREE

1. THE TREASURE HOUSE OF WORDS

Did you ever stop to consider the number and variety of words in the English language? We have simple words and bookish words for the same thing, as *building*, *edifice*; *sweet-sounding*, *mellifluous*. We have familiar words and dignified words: *dad*, *father*; *blubber*, *weep*.

We have many words made from one main word by the use of suffixes and prefixes, as *noble*, *nobly*, *nobility*, *ignoble*; and we have words which may be used as a part of compound words. Thus, *butter* may be used with other words to form the compounds *butterfly*, *butter-knife*, *buttercup*, *butterscotch*. We have general words, as *things*, *do*, *bird*, that may apply to many kinds of ideas, and very exact words that apply to a particular thing, as *tongue*, *to telephone*, *oriole*.

There are hosts of words to choose from when we wish to convey a certain idea. Sometimes we will choose the word most pleasing to the ear; we may choose *hushed* or *quiet* rather than a word containing many *s* sounds, as *noiseless*. We may choose a picture word in preference to another, as *to tower* instead of *to stand high*. We may choose a vigorous, expressive word, as *gaunt*, *gay*, instead of the words *thin* and *happy* that have been used so often as to lose life and freshness. From the many words that give an idea of a slight sound, we may choose the one carry-

ing the shade of meaning we have in mind, as *tinkle*, *click*, *swish*, *murmur*.

This bountiful store of English words is in direct contrast to the slender store that less civilized people have. They have to make one word serve many uses and do not try to express shades of meaning. The president of a certain university is quoted as saying, "The greatest possession a boy or girl can have is the English language."

We know that an unabridged dictionary contains about 500,000 words, which make up the English language, but we have taken only the first step in possessing the language when we buy a dictionary. How did the settlers in the West lay claim to a free tract of land, to make it legally theirs? They had actually to live on it for a certain length of time. So if you want to possess the language, you must live in close touch with it — with those who write or speak it well — and on every opportunity you must use the words and expressions you want to make your own. If no one cared about increasing his vocabulary and using correct expressions, our mother tongue would in time shrink to a few garbled, overworked words. Only while a language is in use, is it alive.

There are many advantages in adding to your vocabulary. To increase your knowledge of words means to increase your circle of friends, in books, magazines, and daily living. It means the discovery of new interests and means of livelihood, since every fresh pleasure and bit of reliable information makes a person more interesting and more valuable to others. It means, furthermore, that you can express yourself with power, charm, accuracy, or conviction — whatever you desire.

The following exercises will show you something of the

treasures of words already at your command, and the possibilities of adding to them.

WRITTEN EXERCISE

I. To test your present store of words, write all the words you can think of belonging to three of the groups below. Allow five minutes for each group.

1. Exact words.
2. Adjectives describing sound.
3. Short words and long words expressing the same idea.
4. Words that bring pictures to your mind.
5. Verbs indicating quick action of different sorts.
6. Pleasant-sounding words.
7. Compound words made from *book*.
8. Words made from *polite* by adding prefixes or suffixes.

II. Here are some words meaning *to cut*. What is the shade of meaning conveyed by each and to what can you apply it? Use in sentences as many of these words as the teacher assigns.

hew	chop	sever	pare
amputate	gash	carve	pierce
prune	slash	reap	bore
mow	cleave	peel	shear

ORAL EXERCISE

I. Think of five different ways in which you might, during a day, discover a word to add to your vocabulary. For instance, perhaps you bring in the newspaper every morning from the door and notice unfamiliar words in the headlines as you carry it, or perhaps you hear your mother ordering from the grocer something new to you. Bring in five words,

each discovered in a different way, and tell the class how you found each word and what it means. You can find out how to use the word by asking some one at home or by looking it up in the dictionary.

II. Decide which word in each group below is more expressive or definite or pleasant sounding and use it in a sentence. Be able to tell the class why you chose the word.

- | | | |
|---------------------------|---------------------------|----------------------------|
| 1. hurried
dashed | 6. threw
hurled | 11. to shimmer
to shine |
| 2. a plant
a geranium | 7. afraid
timid | 12. a tune
a melody |
| 3. queer
shabby | 8. pleasant
neighborly | 13. active
spry |
| 4. hungry
starved | 9. said
demanded | 14. seat
bench |
| 5. the rain
the shower | 10. funny
comical | 15. snowy
white |

2. MAKING FRIENDLY LETTERS INTERESTING

Did you ever receive a letter which made you feel like sitting down and writing an immediate reply? Wasn't it an interesting letter? One good way to test the interest of a letter is to note its effect on the person who receives it.

A letter to a friend should be as personal and informal as a talk with that friend. The things you write about will, of course, depend on the person to whom you are writing. You would not tell a mere acquaintance the intimate things that you would write to a member of your family. You would scarcely write to your dignified great-aunt the same things in the same way that you would write them to your favorite chum.

Notice carefully the following letters :

1784 Atlantic Avenue
Brooklyn, New York
December 3, 1920

Dear Alice,

I thought that I would try to write you a letter to-day because I have a little extra time this afternoon. I am very sorry that I have not written to you before, but you know all the usual excuses, and I promise you that I will do better after this. I suppose you will say that you have heard this before.

I am very busy at school and at home this winter, but I manage to have some good times after work is done. I have made many good friends here and am beginning to like the city very much.

I suppose you are very busy, too. I was very glad to hear that you were the president of the Girls' Club this winter. I am sure you will make a good president.

I can't seem to think of any more to say this time although I know my letter must seem very uninteresting. Please remember me to your mother.

Hoping to hear from you soon, I am

Your loving friend,

Ruth

1784 Atlantic Avenue
Brooklyn, New York
December 3, 1920

Dear Alice,

Don't be cross because you haven't heard from me until you hear my excuses — no, I should say reasons. Busy, busier, busiest! That expresses my whole life these days. I am going to school every day until 1:30. We have a one-session school here, you know. You may think that doesn't take much time; but wait until you hear the rest! I practice two

hours every day. Why? Because my father has at last allowed me to take violin as well as piano lessons. You know how long I have been coaxing him to consent. I like the violin even more than I expected. I practice overtime some days. Can you imagine that? Then there are always lessons in the evenings.

I like the girls here in the school very much. One of them, Dorothy Halford, makes me think of you. She tosses back her curls when she laughs, just the way you do. Another girl, Mildred Carlson, knows your cousin Edward and has heard a great deal about you. Of course that made us friends at once.

What exciting news about the Girls' Club! I know you will be the best president they've had because you can always get along well with every one. I only wish I could have been there to vote for you. But from all accounts, you didn't need an extra vote.

Do write and tell me all about the club and the school. Please give my love to your mother and tell her no one here makes ginger cookies like hers.

Your loving friend,

Ruth

Notice the things that make the second letter more interesting. Not only does the writer omit hackneyed paragraphs at the beginning and end, but she gives particular, personal details about things instead of general statements. What material in the second letter takes the place of the general phrases, *very busy*, *good friends*, *good president*, *remember me to your mother*? Is there anything in the second letter which would suggest a reason for a prompt reply?

ORAL EXERCISE

Discuss in class ways of adding interest to the following sentences, often seen in letters. Perhaps it can be done simply by adding details in a phrase or in another sentence

which explains the general statement. Perhaps the sentence should be replaced by an entirely new sentence which conveys the idea in a different and more vivid way.

1. I like the new house very much.
2. The weather now is very pleasant.
3. We had good luck fishing yesterday.
4. I would have written sooner, but I have been very busy.
5. I shall be anxious to hear from you.
6. Mother was glad to receive your letter.
7. I had a nice time at the party.
8. I enjoyed my visit very much.
9. Hoping to hear from you soon, I am
10. The scenery is beautiful.

WRITTEN EXERCISE

Write a letter on one of the following subjects :

1. Write the answer which Alice might write to Ruth's letter (p. 217).
2. Write a letter which Warry Blair might have written to a friend in the South telling of Lincoln's visit to his brother. (Refer to "The Perfect Tribute.")
3. A boy writes to his uncle, who is the pilot of a steamboat, asking permission to ride with him on a holiday trip.
4. Write to a little French girl or boy at whose home your brother, or some friend, stayed while in France. Tell about America and your school life.
5. Write to a friend, explaining something you have learned to make or do.
6. You are visiting a friend at the seashore. Write to your mother, asking to stay a week longer than you originally planned.
7. Write to a friend who has recently moved away from your town. Tell all the things you can think of in which he or she would be interested.

8. Write a letter which Mrs. Graff might have written to a friend after her meeting with Philip Nolan on shipboard. (Refer to "The Man Without a Country.")

3. REVIEW OF CLAUSES AND PARTS OF SPEECH

EXERCISE

"CARRY A MESSAGE TO GARCIA"

When war broke out between Spain and the United States, it was *very* necessary to communicate quickly *with* the leader of the Insurgents. Garcia was *somewhere* in the mountain *fastnesses* of Cuba — no one knew *where*. No mail or telegraph message could reach him. The President must secure his co-operation, and quickly.

What to do!

Some one said to the President, "There is a fellow by the name of Rowan who will find Garcia for you, if anybody can."

Rowan *was sent for* and given a letter to be delivered to Garcia. How "the fellow by the name of Rowan" took the letter, sealed it up in an *oilskin* pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, *disappeared* into the jungle, and in three weeks came out on the other side of the island, having traversed a *hostile* country on foot and delivered his letter to Garcia — *are* things I have *no* special desire now to tell in detail. The point that I wish to make is this: *McKinley* gave *Rowan* a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?"

By the Eternal! *there* is a man whose form should be cast in deathless bronze and the statue placed in *every* college of the land. It is not book-learning young men need, nor instruction about *this* and that, but a stiffening of the *vertebræ* which will cause them to be loyal to a trust, to act promptly, concentrate *their* energies: do the thing — "Carry a message to Garcia."

ELBERT HUBBARD

I. Tell the kind of clause and give the syntax of each underlined clause in the above selection.

II. Select five conjunctions from the selection and tell the kind and use of each.

III. Select eight prepositional phrases and tell what each modifies.

IV. Point out two complex sentences, two simple sentences, and one compound sentence in the above selection.

V. Give the part of speech and the syntax of the words in italics.

4. PUNCTUATION: RESTRICTIVE AND NON-RESTRICTIVE CLAUSES

The boy *who entered school yesterday* will please come to the desk.

The stranger came close to the fire, *which was now burning cheerfully*.

Notice the use of the adjective clauses in the above sentences. In the first sentence, the adjective clause points out what boy is meant. It restricts or limits the meaning of the word *boy* to one boy in particular, and is necessary to make clear the meaning of the sentence.

In the second sentence, the adjective clause gives an additional modifying idea about the fire, but this idea is not necessary to the rest of the sentence. We could leave it out without changing or confusing the meaning of the principal clause.

Which of the clauses below are necessary to the meaning of the rest of the sentence? Which are not?

1. Glass bends easily *when it is red-hot*.
2. Please bring me the milk *that came this morning*.
3. I should like some of this morning's milk, *which you will find on the ice*.
4. Among the guests was a charming girl, Frances King, *whose family has recently moved to our town*.
5. The girl *whose family has recently moved to town* was at the party.
6. Our canary, *which always sings at breakfast time*, was very quiet this morning.
7. We wanted a canary *that had been trained to sing*.

When a clause limits the meaning of the word it modifies, it is called **restrictive** or **essential** and is not set off from the rest of the sentence by the comma. Note sentences 1 and 2 above.

When a clause simply adds another detail to our knowledge of the word modified and could be omitted without changing the important meaning in the rest of the sentence, it is called **non-essential** or **non-restrictive** and is set off by the comma. Thus, in the following sentences the adverbial clauses are not closely related to the principal clause but are added almost as afterthoughts:

I will not call him villain, *because it would be unparliamentary*.
 Paper was invented in China, *if the Chinese tell the truth*.

EXERCISE

Tell which of these clauses are restrictive and which are non-restrictive, and punctuate accordingly:

1. The year when Chaucer was born is uncertain.
2. He is the freeman whom the truth makes free.
3. There is a sumptuous variety about the New England weather that compels the stranger's admiration — and regret.

4. This was the first time I ever heard of the plan which afterwards proved to be so important to me.

5. One who is interested in laying hold on wisdom is likely to become a scholar.

6. He was introduced to Johnson who was then considered the first of living English writers.

7. The book was written by Hawthorne who is a famous American writer.

8. He came of a Protestant and Saxon family which had long been settled in Ireland.

9. By this time the schoolmaster whom he had served for a morsel of food and the third part of a bed was no more.

10. I cannot leave until the proprietor returns.

11. He never forgot the generosity with which Hervey who was now residing in London relieved his wants during this time of trial.

12. Bring me the brown book that stands on the highest shelf.

13. Among them was Sir Thomas Randolph whose mother was a sister of King Robert.

14. He will pay the note when he sells his wheat.

15. I had often passed his house when I was taking my morning ride.

16. By following this plan we shall reach the ore if there is any ore.

17. Though I am no judge of such matters

I'm sure he's a talented man.

18. It is best not to swap horses while crossing a river.

5. PUNCTUATION: INTRODUCTORY PHRASES AND CLAUSES, WORDS OUT OF ORDER

Introductory clauses at the beginning of a sentence, whether restrictive or non-restrictive, are set off by the comma. The same is true of most introductory phrases. For example,

While you were gone this morning, I wrote five letters.

Considering his youth and inexperience, I think he is succeeding very well.

Any part of a sentence out of its natural order or separated from the word it modifies is set off by the comma. Note the following examples. Tell in each case what the natural order of the words would be.

The arrival of a ship, in those early times of the settlement, was an event of vast importance.

My reptile, when he desires to sleep, has but to lie down anywhere.

EXERCISE

I. Give the reason for the commas in the following sentences.

II. Give the syntax of the words or groups of words in italics, and tell whether each group is a phrase or a clause.

1. *With a single bound*, the madman reached the door.
2. We made little trips, *inexpensive and pleasurable*.
3. I shall give my consent, *never*.
4. *Fourscore and seven years ago*, our fathers brought forth upon this continent a new nation.
5. *However mean your life is*, meet it and live it.
6. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.
7. *Having secured my room*, I started out to see the city.
8. Safe under the shelter of the tent, we gazed in wonder at the fury of the storm.
9. Father was telling his pet joke, which we had heard at least five times.
10. No one, until he hears them himself, can realize what varied sounds animals make in the excitement of peril.

11. *When the storm began to sound*, I lost no time in pushing out into the woods to enjoy it.

12. Delicious sunshine came pouring over the hills, *lighting the tops of the pines*.

13. Turning toward the east, I beheld the countless hosts of the forests *hushed and tranquil*.

14. *Outside*, the air was thick with whirling, tiny particles.

6. DIALOGUES AND MONOLOGUES

THE THOUGHTS OF AN ARITHMETIC TEXTBOOK

There! Henry has forgotten to take me home with him. It's rather hard on me to belong to a boy like Henry. Every other textbook in this schoolroom gets a trip of some sort now and then, but I'm always left here in this stuffy desk. I have probably traveled less than any other arithmetic book in this room. It is very dull for me, of course, but the worst of it is that I am so ashamed of Henry's reports. He never has his problems finished, and, of course, having been assigned to him, I feel responsible for him. But what can I do? Henry doesn't care.

The above paragraph is an example of a **monologue** or a speech spoken by one person. In this case, the book is supposed to be speaking.

When you listen to any one talking over the telephone, you are listening to a monologue. When you talk to some one over the telephone, you are taking part in a dialogue. A **dialogue** is a conversation between two people.

ORAL EXERCISE

Prepare a short monologue to be spoken before the class on one of the following subjects:

1. A stray dog tells how he found a home.
2. A mouse tells of his adventures in the pantry.
3. The schoolroom clock tells what it sees during the day.
4. A mosquito tells of his feelings on finding all the doors and windows barred against him.
5. A pencil, a lump of sugar, or a piece of coal tells the story of its life.
6. A penny in a child's bank tells its companions the story of its adventures in the world.

WRITTEN EXERCISE

Write a monologue which is given as a conversation over the telephone. Leave blanks for the other person's remarks.

Then exchange papers and fill in the blanks indicated. Read the dialogue aloud to the class.

7. THE BETTER ENGLISH CLUB; NEW WORDS

If the class has organized a Better English Club (see page 150), one of its meetings might be arranged as a campaign for new words. Announce in advance a list of perhaps ten words prepared by the program committee as worth adding to the vocabulary of the members. The committee may prefer to make up a list consisting of ten overworked words, with the synonyms which the club is to try to acquire.

One row at the meeting is to give quotations from literature showing an effective use of each new word. Another row is to give charades illustrating some of the words. Another group in the class may prepare short talks relating personal experiences, humorous or otherwise, with the new words. An answer to roll call may consist of re-



ports as to how many times each member has used the new words since they were announced.

Those members of the club who can draw well may prepare cartoons or posters for the wall, illustrating the use of the words under discussion. Other members, clever at rhymes or imaginary dialogues, may read their jingles or dramatiza-

tions or scenes based on the words.

Here are some suggestions :

I. Words to add to your vocabulary :

frantic *	enthusiastic	courteous
inquire	leisurely	superfluous
permit	gracious	stupid
legible	miserable	capable
awkward	good breeding	artificial
retort	eager	perform
demand	mimic	identical
diminish	snobbish	frantic
resemble	culture	occasionally
extensive	congested	hardship
interrupt	abundance	hesitate

II. To illustrate the meaning of *miserable* and *courteous*, you might have a dialogue between the two in which they complain of abuse or neglect. Give instances when Tom or Mary might have used them and didn't, or when Tom or Mary used them without regard to their meaning.

III. Certain members of the class might act out such words as *snobbish*, *eager*, or *mimic* in pantomime and ask the class to guess what word from the list they are illustrating.

To demonstrate the words *identical* and *similar*, a pupil might place two history books exactly alike on the desk and two that are slightly different, and explain which adjective applies to each and why.

IV. A poster for *hardship* might show a sketch of a man living in a trench or in the polar regions without any comforts. The legend underneath might read, "How would you like to endure such hardships?"

A cartoon for *frantic* might show pupils making a mad dash to get into school before the last bell rings. The descriptive line might read, "Why be one of the frantic crowd at 9 A.M.?"

8. TELLING THINGS IN ORDER; A BIOGRAPHY

One of the most important points in oral or written compositions is the order in which things are told. We find it confusing to read a story or an explanation in which events are not told in the order of their happening.

A biography is a good subject on which to practice telling events in the proper order. It may begin with a general statement about the person whose biography is being written. For example,

Marshal Foch is the French general who was in command of the forces of the Allies during the latter part of the World War.

Then should follow detailed statements of the date and place of birth, education, and achievements, and the brief

biography may end with a more general statement of the reason why the person is honored.

ORAL EXERCISE

The following is a list of famous people about whom you will find some interesting stories. Prepare for the class an oral theme, giving a brief sketch of the life of one of these famous people.

Be sure that your biography answers these questions:

Who was the person?

When did he live?

What interesting things did he do?

What should we remember him for?

- | | |
|-------------------------|------------------------|
| 1. Dr. Wilfred Grenfell | 7. Thomas Edison |
| 2. Booker T. Washington | 8. Luther Burbank |
| 3. Dr. Samuel G. Howe | 9. Helen Keller |
| 4. Clara Barton | 10. Andrew Carnegie |
| 5. Walter Reed | 11. George Goethals |
| 6. Mary Antin | 12. Theodore Roosevelt |

9. CLASSES OF NOUNS

You have learned that nouns are names; as, girl, Gertrude. The name *girl* is held in common by all girls, and hence does not distinguish one girl from another. The name *Gertrude* is not held in common; it distinguishes one girl from other girls.

A name which belongs in common to all things of a class we call a **common noun**. Any particular name of an individual, distinguishing this individual from others of its class, we call a **proper noun**.

Such a word as *wheat*, *music*, or *architecture* does not

distinguish one thing from another of its class. For instance, the word *wheat* is used in common for all kinds of wheat and does not refer to any particular variety. We call these words common nouns.

A noun is a word used as the name of anything.

A common noun is a name which belongs to all things of a class.

A proper noun is the individual name of a particular person, place, or thing.

There are two special classes of common nouns, **collective** and **abstract**.

A collective noun is the name of a number of things taken together ; as, army, flock, mob, jury.

An abstract noun is the name of a quality, an action, a being, or a state ; as, whiteness, beauty, wisdom, singing, existence, sleep.

A collective noun requires a verb in the plural when the individuals in the collection are thought of ; but when the collection as a whole is thought of, the verb should be singular.

EXAMPLES. A *number* of our tourists were inclined to turn back.

The *number* present was not ascertained.

EXERCISE

Point out the nouns and tell the class to which each belongs :

1. We are such stuff as dreams are made on,
And our little life is rounded with a sleep.
2. The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

3. Like the swell of some sweet tune,
Morning rises into noon,
May glides onward into June.
4. The appearance of the island, when I came on deck the next morning, was altogether changed.
5. London is the clearing house of the world.
6. A thing of beauty is a joy forever ;
Its loveliness increases ; it will never
Pass into nothingness ; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.
7. The next day the magician led Aladdin into some beautiful gardens a long way outside the city gates.
8. Peace hath her victories
No less renowned than war.
9. There are several steps in the decline of an orderly crowd into a riotous mob.
10. I do not believe that the world can show a spectacle more impressive than the march of a large Indian village over the prairies.

10. NOUNS AND PRONOUNS : GENDER

1. Frank took a note from his mother to his aunt.
2. Mr. Jones brought his nephew to call on my father.
3. When she left the party, she said good-by to her hostess.

In the preceding sentences, what nouns or pronouns are used to denote males? What ones denote females? What ones denote neither males nor females?

Gender is that change in form of a noun or a pronoun which denotes sex.

The **masculine gender** denotes the male sex.

The **feminine gender** denotes the female sex.

The **neuter gender** denotes that a thing is neither male nor female.

The feminine is distinguished from the masculine in these three ways:

(1) By a difference in the ending of the nouns; as, lion, lioness.

(2) By different words in the compound names; as, mother-in-law, father-in-law.

(3) By words wholly or radically different; as, uncle, aunt.

EXERCISE

Arrange the following pairs in separate columns with reference to the three ways of distinguishing feminine from masculine:

brother, sister	sir, madam	host, hostess
abbot, abbess	boy, girl	mán-servant, maid-
son, daughter	drake, duck	servant
actor, actress	Henry, Henrietta	wizard, witch
Francis, Frances	lord, lady	widower, widow
bachelor, maid	nephew, niece	heir, heiress
monk, nun	landlord, landlady	baron, baroness
gander, goose	father, mother	earl, countess
bull, cow	duke, duchess	hero, heroine

11. NOUNS AND PRONOUNS: NUMBER

1. Harry threw his books on the table.
2. We told him our plans.
3. The children wanted to send you a present.

Name the nouns and pronouns in the sentences above which refer to one person or thing. Name those which refer to more than one.

Number is that change in form of a noun or a pronoun which denotes one thing or more than one.

The **singular number** denotes a single thing.

The **plural number** denotes two or more things.

EXERCISE

I. The plural of nouns is regularly formed by adding **s** or **es** to the singular.

Write the plural of the following nouns :

canoe	debt	tree	stomach	flock
bouquet	wing	meadow	mouth	wren
island	roof	pasture	crow	chair

II. When the singular ends in the sound of **s**, **x**, **z**, **sh**, or **ch**, it is not agreeable to add the sound of **s**, so **es** is added and makes another syllable.

Write the plural of the following nouns :

box	fox	branch	bench	witch
birch	dish	waltz	dress	brush

III. Many nouns ending in **o** preceded by a consonant form the plural by adding **es** without increasing the number of syllables.

Write the plural of the following nouns :

hero	negro	echo	mosquito
cargo	potato	volcano	motto

IV. Common nouns ending in **y** preceded by a consonant form the plural by changing **y** to **i** and adding **es** without increasing the number of syllables.

Write the plural of the following nouns :

family	lady	country	fairy	penny
bakery	city	jury	reply	sky

V. Fifteen nouns ending in **f** and **fe** form the plural by changing **f** or **fe** to **ves** without increasing the number of syllables.

Write the plural of the following nouns :

sheaf	beef	half	self	knife
loaf	thief	elf	wolf	wife
wharf	calf	shelf	life	leaf

VI. From the following list of nouns, select and write in separate columns : (1) those that have no plural ; (2) those that have no singular ; (3) those that are alike in both numbers :

tactics, pride, shears, news, trousers, cider, victuals, measles, riches, flax, sheep, deer, flour, politics, alms, thanks, elk, scissors, swine, heathen, bellows.

VII. The following nouns have irregular plurals.

SINGULAR	PLURAL	SINGULAR	PLURAL
man	men	foot	feet
woman	women	ox	oxen
child	children	tooth	teeth
mouse	mice	goose	geese

VIII. Learn the following plurals. Compare them with the other groups in this lesson.

tomatoes	stories	monkeys	solos	leaves
flies	berries	cuckoos	gulfs	proofs
chimneys	lilies	pianos	chiefs	scarfs
valleys	princesses	vetoos	beliefs	benches

IX. Note the following plurals of titles :

Mr. Hunt — Messrs. Hunt or the Messrs. Hunt. (Pronounced mēs'yerz.)

Miss Clark — the Misses Clark, or the Miss Clarks.

Mrs. Harman — the Mrs. Harmans.

X. When two or more words are united to make a single noun, we have a **compound noun** ; as, flagstaff.

The plurals of compound nouns are generally formed by adding *s* to the principal word, but compounds ending in **ful** generally add *s* to the last syllable.

EXAMPLES.	sons-in-law	commanders-in-chief
	goose-quills	hangers-on
	spoonfuls	pailfuls

XI. In writing the plurals of figures, letters, and other characters, we add the apostrophe and *s*.

EXAMPLES. *a's* *2's* *+'s*

Make your *m's* and *n's* more carefully.

12. NOUNS AND PRONOUNS: PERSON

1. I am going to meet her.

2. Will you go with me?

In the sentences above, you will notice that the pronoun *I* refers to the person who is speaking. *You* refers to the person who is spoken to. *Her* refers to the person who is spoken of. This change in form of a pronoun is called **person**.

The **first person** denotes the one speaking.

The **second person** denotes the one spoken to.

The **third person** denotes the one spoken of.

Nouns, also, have *person*, but there is no change in form.

EXAMPLES. I, *John*, saw these things. (*First person*)

John, bring me the paper. (*Second person*)

I saw *John* yesterday. (*Third person*)

Things and *paper* are in the third person.

Person is that change in form or use of a noun or a pronoun by which we denote the speaker, the one spoken to, or the one spoken of.

EXERCISE

I. Give the person, the number, and the gender of each noun and pronoun :

1. Ye crags and peaks, I'm with you once again.
2. Columbus is one of the marvels of history.
3. The moon above the eastern wood
Shone at its full.
4. Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.
5. I, the sole survivor, have written down the story.
6. Wildly he shouted and loud : "John Alden ! you have betrayed me !"
7. Beneath her torn hat glowed the wealth
Of simple beauty and rustic health.
8. We dropped the seed o'er the hill and plain
Beneath the sun of May.

II. Make sentences using the following forms :¹

1. A plural noun, masculine gender, in the second person.
2. The pronoun for the third person, singular number, neuter gender.
3. A feminine noun, singular number, in the first person.
4. The pronoun for the first person, plural number.
5. A neuter noun in the singular number, third person.
6. The pronoun for the second person, singular number, masculine gender.

¹ See declension of pronouns, page 284.

13. THE RIGHT AND WRONG KINDS OF BUSINESS LETTERS

Just as interest is the chief essential of friendly letters, so *clearness* is the most necessary thing in business letters. A good business letter should be clear and definite in every detail; and it should be as brief as it can be without loss of clearness and courtesy.

Examine the following letters. Which is clearer?

Bay Shore, New York
December 4, 1920

Lord and Taylor
Fifth Avenue and 38th St.
New York City

Gentlemen:

I am returning to you a coat which I bought some time ago. It is not the size which I wanted, and I should be glad if you would allow me to return it. Instead of sending me another coat now, will you kindly credit the cost of the coat to my account? I shall be in the city to look for another coat some time soon and shall probably be able to find one the right size.

Yours very truly,
Robert Bennett

Bay Shore, New York
December 4, 1920

Lord and Taylor
Fifth Avenue and 38th St.
New York City

Gentlemen:

I am returning to you by express to-day a dark blue cheviot coat, size 14, which I ordered from your store on

November 30th. There is a mistake in the size of this coat. As I shall be unable to make another selection immediately, will you kindly credit the amount paid to my account?

Yours very truly,

Robert Bennett

Notice the first sentence of each letter. What definite things does the second letter tell that are omitted in the first? What portions of the first letter are omitted from the second? Is the letter improved?

In writing business letters that are clear, notice these particular points. Discuss in class the reasons for observing each of them.

1. References to dates should be definite.
2. Inclosures should be described.
3. If you are sending anything under separate cover, tell whether you are sending it by express, parcel post, messenger, special delivery, etc.
4. In applying for a position, name the kind of position advertised or desired.
5. In subscribing for a magazine, tell the date when the new subscription begins.
6. Don't give personal details in a business letter.
7. If you are inclosing stamps for a reply, mention the fact.

WRITTEN EXERCISE

Write one of the following letters, making it as clear and as brief as possible :

1. A boy who lives in the country will attend high school in town this fall. He hears that Mr. Charles S. Bankhead, a grocer, needs a boy to work in his store after school in the afternoon and on Saturdays. Write a letter of application for this place.

2. You have lost a school library book and are obliged to replace it. Write to the publishing house, asking the price of the book. Inclose a stamp for reply.

3. You wish to give your father "The American Magazine" for Christmas. Write to the publishers, inclosing the subscription price for one year.

4. You are planning to buy a bicycle. Write a letter to a company that manufactures bicycles, describing the kind of bicycle you wish and asking for information as to styles and prices.

14. ORAL AND WRITTEN CONVERSATIONS

ORAL EXERCISE

Assign characters to different members of the class. Reproduce in class conversations between the following people. Express all the action possible.

1. A boy who doesn't want his sister to play with the boys, and his sister who thinks she can play baseball as well as any one.

2. Philip Nolan and Aaron Burr in the meeting rumored to have taken place on board the ship where Nolan was a prisoner. (Refer to "The Man Without a Country.")

3. Warry Blair and his sister Nellie after their brother's death. (Refer to "The Perfect Tribute.")

4. Priscilla and one of the other Pilgrim maidens after John Alden's proposal for his friend. (Refer to "The Courtship of Miles Standish.")

5. A woman and her daughter who thinks she has nothing to wear to a party.

6. A man who is in a hurry and a boy who is determined to sell him a magazine.

7. Two boys who have gone swimming without permission.

8. A salesgirl in a five-and-ten-cent store and a trying customer.

9. Two small boys who see a dime on the sidewalk and dash towards it at the same time.

WRITTEN EXERCISE

After the conversations have been produced before the class, write one of them. Be careful about correct punctuation. Written conversations can never have so much life as oral ones, but some of these words may indicate the tones that you heard in the speakers' voices or the expressions you saw on their faces:

wondered	giggled	hesitated
snapped	gasped	whined
puzzled	whispered	wailed
interrupted	moaned	scolded
exclaimed	sang	grumbled
retorted	protested	muttered
screamed	argued	jeered
squealed	remonstrated	raged
nodded	agreed	teased

In this connection, review the list of substitutes for *said* on page 169.

15. EXPLANATIONS

Explanations, more than any other kind of composition, need to be clear and definite. The best way to make sure of clearness is to prepare a detailed outline before the composition is written. A good method of making an outline for an explanation is to ask yourself the questions any one might ask about the subject. For example, on the subject

"The Little Friendship Fire," the following questions might arise :

1. What is it made of?
2. What is it used for?
3. How are the materials prepared?
4. How do you keep the fire burning?
5. How is the fire made?
6. Where can the materials be found?

The following outline might be made from these questions. You will see that the items have been rearranged. Are they all included in the outline?

1. Purpose
2. Materials
 - a. What they are
 - b. Where secured
 - c. How prepared
3. Construction
 - a. Before fire is kindled
 - b. After fire is burning

Read the following explanation and notice how the questions have been answered.

THE LITTLE FRIENDSHIP FIRE

This form of fire does less work than any other in the world. Yet it is far from being useless ; and I, for one, should be sorry to live without it. Its only use is to make a visible center of interest where there are two or three anglers eating their lunch together, or to supply a kind of companionship to a lone fisherman. It is kindled and burned for no other purpose than to give you the sense of being at home and at ease. Why the fire should do this, I cannot tell, but it does.

You may build your friendship fire in almost any way that pleases you; but this is the way in which you shall build it best. You have no ax, of course, so you must look for the driest sticks that you can find. Do not seek them close beside the stream, for there they are likely to be water-soaked; but go back into the woods a bit and gather a good armful of fuel. Then break it, if you can, into lengths of about two feet, and construct your fire in the following fashion.

Lay two sticks parallel, and put between them a pile of dried grass, dead leaves, small twigs, and the paper in which your lunch was wrapped. Then lay two other sticks crosswise on top of your first pair. Strike your match and touch your kindlings. As the fire catches, lay on other pairs of sticks, each pair crosswise to the pair that is below it, until you have a pyramid of flame. This is "a Micmac fire" such as the Indians make in the woods.

HENRY VAN DYKE, from *Fisherman's Luck*.

ORAL EXERCISE

Prepare in class an outline for an explanation on the subject, "The Game of Basketball." Here are some of the questions which might be asked; think of some others. Write the questions on the board and discuss their proper arrangement in an outline.

Where may the game be played?

How many players are needed?

Is the game played by boys or girls?

Is it an American or an English game?

Why is it called basketball?

How is it played?

Is it played in summer or winter?

Is it played out-of-doors or in the house?

What skill does it require?

What articles are necessary in playing the game?
How large a space is necessary?
When did it first become popular?

WRITTEN EXERCISE

I. After the questions on basketball have been discussed, write an outline with carefully worded topics and subtopics. The best outline should be written on the board.

II. Prepare an outline for one of the following subjects by the method described above. Then write the composition as outlined.

1. AN EXPLANATION OF A PROCESS. Explain how to do any one of the following :

How to pack a trunk
How to cut and store ice
How to send in a fire alarm
How to send money by mail
How trees may be protected
How to prevent fires
How to make some kind of candy
How an electric battery can be used
How to raise celery
How to make a kite
How to clean an automobile
How a phonograph is made

2. OTHER EXPLANATIONS

The duties of a policeman
The training of a fireman
What to do if the house is on fire
What to do if you lose your way
The work of the Health Department
Directing a stranger to a place in your town

16. NOUNS AND PRONOUNS: CASE

A noun or pronoun may be used in several ways in a sentence. In the following sentences the same noun is used as subject, as object of a verb or preposition, and as possessive modifier.

1. *Kate* washed the clothes.
2. *Kate's* work was done before noon.
3. Mrs. Brown thanked *Kate*.
4. We played with *Kate*.

Notice that the form of the noun is the same in sentences 1, 3, and 4 above, but is different in sentence 2.

Substitute a pronoun for *Kate* in each of the above sentences. What form of the pronoun do you use for the subject, the object, the possessive?

The change in form of a noun or pronoun, according to its use in the sentence, is called **case**. There are three cases.

1. The **nominative case** of a noun or pronoun denotes its use as subject, attribute complement, or an independent element in a sentence.

2. The **possessive case** of a noun or pronoun denotes its use as a possessive modifier in a sentence.

3. The **objective case** of a noun or a pronoun denotes its use as direct object, objective complement, indirect object, or as the object of a preposition.

In telling the case of a noun or pronoun, be guided by its use in a sentence. A word in apposition with the subject of a sentence is in the nominative case; a word in apposition with the object of a verb is in the objective case.

EXERCISE

I. Tell the case of a noun or pronoun used as follows :

1. Modifier to show ownership. (Where are *my* shoes?)
2. Indirect object. (Please pass *Jim* the bread.)
3. Predicate noun. (Orange is a cheerful *color*.)
4. Subject of a verb. (*You* have spoken rashly.)
5. Appositive for the object of a verb. (He moved his house, a two-story *building*.)
6. Object of a preposition. (By *whom* were you sent?)
7. Vocative. (*Girls*, it is time to start.)

II. Make seven sentences using a noun or pronoun in the ways indicated in I.

III. Give the syntax of the italicized nouns and pronouns and tell the case of each :

AN EXPERIENCE WITH A BEAR

When *I* had climbed the *hill*, I set up my rifle against a *tree* and began picking berries. I was thinking all the time of a nice romantic *bear*, and, as *I* picked, was composing a *story* about a generous she-bear who had lost her cub, and who seized a small girl in this very wood, carried her tenderly off to a cave, and brought *her* up on *bear's* milk and honey. I was in the midst of this *tale*, when I happened to look some rods away to the other edge of the clearing, and there was a *bear* ! He was standing on his hind legs and doing just what I was doing — picking blackberries. With one paw he bent down the bush, while with the other he clawed the berries into his mouth — green *ones* and all. To say that I was astonished is inside the *mark*. I suddenly discovered that *I* didn't want to see a bear, after all.

CHARLES DUDLEY WARNER

17. THE NOMINATIVE CASE

I! Why, *I* couldn't sing a note.

We, the *boys* and *girls* in Room 14, invite you to our celebration.

The *visitor* was our *neighbor*, *Miss Munroe*.

May *we* use your shovel, *Mr. Gray*?

For several weeks, the *school* was closed.

Tell which of the nouns or pronouns italicized above are :

1. Subjects of verbs
2. In apposition with the subject
3. Vocative (independent by address)
4. Independent words expressing exclamation
5. Attribute complement
6. In apposition with the attribute complement

The nominative case is used for all these italicized substantives. As the nominative case has several uses, we distinguish some of them by separate names. Thus, a noun or pronoun used as a vocative is called the nominative of address or vocative nominative. A noun or pronoun independent by exclamation is called a nominative of exclamation.

The subject noun or pronoun is the subject nominative; the noun or pronoun as attribute complement is the predicate nominative; and a substantive that explains a subject or attribute complement is an appositive nominative.

Notice that a nominative of address and an appositive nominative are always set off from the rest of the sentence by the comma.

The uses of the nominative case are :

1. **Subject nominative** : Of course *you* know best.
2. **Nominative of address (vocative)** : Well, *sir*, I must apologize.

3. **Nominative of exclamation:** *Dishes!* I wish they had never been invented.

4. **Predicate nominative:** Yesterday was *Sunday*.

5. **Appositive nominative:** Yesterday was Sunday, his only *day* at home.

You must be particularly careful of the case of pronouns when using them as attribute complements. For instance, in the sentence "I proved that it was he," the clause *it was he*, introduced by *that*, is the object of the verb *proved*. *It* is the subject of the verb *was* and is therefore in the nominative case; hence the attribute complement *he* must be in the nominative — the same case as the subject to which *he* refers.

EXERCISE

I. Name five ways in which the nominative case may be used and write a sentence to illustrate each use.

II. Tell the use of each nominative in these sentences:

1. Now, Jim, you're cornered.
2. Has the catcher seen us yet?
3. Not far away the sea was a cream of foam above the rocks.
4. This seems a good time for a chat.
5. Answer him in French.
6. Come, everybody, to our bonfire.
7. The children, Janet and Roger, were our fast friends.
8. The fire gong! Form in line at once.
9. Up spoke the skipper, a bright-eyed old fellow.

18. THE OBJECTIVE CASE

The following sentences illustrate the different uses of the objective case. Give the syntax of the words in *italics*.

When the blue jay desires *company*, he goes to the *pine* and blows his *horn*.

The teacher told *us stories* about *Japan*, the *land* of *cherry blossoms*.

We were given *empty bags*.

They made *her* assistant *librarian* in *January*.

The objective case is used to indicate :

1. The direct object of a verb :

I pledge my *honor*.

2. The objective complement :

The French crowned Charlemagne *king*.

The ball team elected young Dale *captain*.

3. Indirect object of a verb :

He brings *you* fresh vegetables.

The ring was given *me* by my mother.

4. Object of a preposition :

They were forced to surrender to the *enemy*.

No one but *you* and *me* knows the story.

5. Appositive with a noun in the objective case :

I ate my breakfast, a simple *meal* of fruit and cereal.

The major called my brother *John* a brave soldier.

The candy was addressed to us, the whole *family*.

6. Retained object with a passive verb :

He was given the *medal* for scholarship.

7. Adverbial objective expressing measure, quantity, weight, time, value, and distance :

We drove ten *miles* at top speed.

That happened five *years* ago.

The rubber weighs a great *deal*.

You have noticed that a noun does not change its form in the objective case. Some pronouns, however, have objective forms, as, *me*, *her*, *him*, *them*, *whom*, *us*. We must take special care to use these objective forms correctly.¹

Why is it wrong to say, "It is *me*," "Give them to him and *I*," "*Them* apples look ripe," "*Us* girls need a sewing machine," "*Who* shall I choose?"

How is an objective appositive set off from the rest of the sentence?

EXERCISE

I. Write five sentences using the following nouns and pronouns, each in turn, to illustrate a different use of the objective case:

president pond Jim her whom

II. Give the syntax of the words in the objective case:

For instance, in the sentence "Our trout weighed two pounds," *pounds* is a noun in the objective case, used like an adverb to modify the verb *weighed*.

1. What has the gray-haired prisoner done?
Has murder stained his hands with gore?
2. I don't like this silence, for it bodes us no good.
3. Each man sought safety in flight.
4. Dora is the daughter of D. H. Weed, a noted lawyer.
5. The camping party was delayed ten days by the storm,
an unusually severe one that wrecked several buildings.
6. Whom did you call?

19. THE POSSESSIVE CASE

Nouns and some pronouns have a modification in form to denote possession.

¹ See the declension of pronouns, page 284.

Notice that in each of the following possessive forms for pronouns there is **no apostrophe**. Use each of them in a sentence.

my ours his theirs yours hers its whose

The possessive case of nouns is formed in the singular by adding the apostrophe and the letter **s** ('s); in the plural, by adding the apostrophe (') only. If the plural does not end in **s**, both the apostrophe and **s** are added.

EXAMPLES.	boy's	boys'
	John's	men's
	Charles's	

Use each of these possessive nouns in a sentence.

Possession may be expressed also by the preposition *of* and the objective case; as, the *mosquito's* bill, or the bill *of the mosquito*.

The possessive sign ('s) is confined chiefly to the names of persons and animals. We do not say *the chair's legs*, but *the legs of the chair*.

In using the possessive form, we must consider the sound of the words. "Henry's uncle's partner's house" does not sound so well as "the house of the partner of Henry's uncle."

To avoid the unpleasant sound of several **s's**, we sometimes use only the apostrophe in the possessive singular; as, for *conscience'* sake.

When there are several possessive nouns which indicate **joint ownership**, the possessive sign is added to the last noun only. If they indicate separate ownership, the sign is added to each. "Butcher and Lang's translation of the *Odyssey*" means the translation made by Butcher and Lang working together.

"Pope's and Bryant's translations of the *Odyssey*" refers to two translations, one by Pope and the other by Bryant.

When one possessive noun is **explanatory** of another, the possessive sign is added to the last only; as, *William the Conqueror's* fleet; *Brown the plumber's* house. The second noun is a possessive by apposition; that is, because it explains a noun in the possessive case.

A **compound noun**, or a group of words that make one name or title, forms the possessive by adding the sign to the last word; as, my *sister-in-law's* automobile, the *King of Spain's* crown.

In the sentence "This news of father's is exciting," a **double possessive** form is used, the 's and also the *of* phrase.

EXERCISE

I. Correct the following errors :

1. That house is our's. Do you like it's appearance?
2. I consulted Webster and Worcester's dictionary.
3. Did you notice the sky's color yesterday evening?
4. I called at Tom's the tinker's.
5. We should purchase Shakespeare and Milton's works.
6. Do you like Longfellows' poems?
7. He sat upon the porch's edge and told his story.
8. We visited George's father's friend's farm.

II. Write the possessive singular and the possessive plural of these words, and place an appropriate noun after each possessive :

robin	ox	child	mosquito
cuckoo	farmer	hero	mouse
shepherd	fly	thief	wolf
friend	woman	neighbor	fairy

20. SYNONYMS

EXERCISE

I. Notice how the following sentence, written in a rather cumbersome and lengthy style, may be changed to move at a livelier pace by omitting unnecessary words, by substituting simpler words, and by making two shorter sentences of it.

On the morning *that succeeded the night* in which Horseshoe Robinson *arrived* at Musgrove's, the stout and honest sergeant might have been seen at eight o'clock, *leaving* the main road from Ninety Six at the point where that leading to David Ramsay's *separated from* it, and *cautiously urging* his way into the deep *forest* by the more *private* path into which he had *entered*.

At eight o'clock on the morning after Horseshoe Robinson reached Musgrove's, the stout and honest sergeant turned off the main road from Ninety Six where it meets the one leading to David Ramsay's. He took a more secluded path and cautiously made his way into the deep woods.

Revise the rest of the paragraph in the same way, providing synonymous expressions for the words in italics:

The knowledge that Innis *was encamped* along the Ennoree, *within a short distance of* the mill, had *compelled* him to make an *extensive circuit* to reach Ramsay's *dwelling, whither he was bent*; and he had *experienced considerable delay* in his morning journey, by finding himself *frequently* in the neighborhood of small *foraging parties* of Tories, whose motions he *was obliged* to watch for fear of an *encounter*. He had once already been compelled to use his horse's heels in what he called "fair flight," and once to *ensconce* himself a full half-hour under cover of the *thicket afforded him by a swamp*. He now, *therefore*, according

to his own phrase, "dived into the little road that scrambled down through the woods towards Ramsay's, with all his eyes about him, looking out as sharply as a fox on a foggy morning," and, with this *circumspection*, he was not long in arriving within view of Ramsay's house.

II. Make a list of synonyms for the following words. Then look up each of your synonyms in the dictionary to get others to add to your list. Take a record in class to find out who brings in the largest list for each word.

- | | | |
|-------------|--------------|------------|
| 1. splendid | 4. delicious | 7. achieve |
| 2. quaint | 5. exult | 8. severe |
| 3. pretty | 6. tired | 9. wise |

III. Use each of these words correctly in a sentence :

- | | | |
|----------------|-------------------------|-----------------|
| 1. eventful | 5. novel (as adjective) | 9. unusually |
| 2. tireless | 6. bracing | 10. predicament |
| 3. remonstrate | 7. include | 11. annoyed |
| 4. hinder | 8. distinguish | 12. irritate |

21. THE EFFECTIVE USE OF COMPARISONS

AN ALASKA MOUNTAIN SCENE

Standing out on the rounded neck of the cliff and facing the southwest, we could see on three sides of us. The view was much the finest of all my experience. We seemed to stand on a high rostrum in the center of the greatest amphitheater in the world. The sky was cloudless, the level sun flooding all the landscape with golden light. From the base of the mountain on which we stood stretched the rolling upland. The strangely elongated and rounded hills had the appearance of giants in bed, wrapped in many-colored blankets, while the lakes were their deep blue eyes, lashed with dark evergreens, gazing stead-

fastly heavenward. Around this great camp of prostrate Cyclops there stood an unbroken semicircle of mighty peaks in solemn grandeur, some hoary headed, some with locks of brown, but all wearing white glacier collars. The taller peaks seemed almost sharp enough to be the helmets and spears of the watchful sentinels.

SAMUEL HALL YOUNG (adapted)

In this word picture of the mountains of Alaska, what **comparisons** does the author make? What are the "giants in bed," the "many-colored blankets," the "deep blue eyes," "helmets and spears"? Is the picture of the great mountain valley any clearer to you because the author has used these comparisons? Contrast what he wrote with what he might have said:

We could see below us long rounded hills, covered with many-colored foliage and among them deep blue lakes. Around them were lofty peaks, some covered with snow, and some with dead trees. There were glaciers on all of them. Beyond them, the taller peaks were sharp against the sky.

Comparisons are often necessary to make a reader understand something which is being described. They also make the description more interesting and more vivid.

Comparisons are useful not only in describing places but also in describing people. Notice the following paragraph:

THE SCHOOLMASTER OF SLEEPY HOLLOW

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served as shovels, and his whole frame loosely hung together. His head was small and flat at the

top, with huge ears, green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield.

WASHINGTON IRVING

Why does Irving say that the name Crane suited this man? What other comparisons does he make? Do you get a definite picture of Ichabod Crane from this description?

Some comparisons have been used so frequently that every one knows and thinks of them immediately in describing certain things. For example,

cunning as a fox

cold as ice

clear as crystal

swifter than an arrow

white as snow

dark as a dungeon

deep as the ocean

to run like the wind

busy as a bee

slower than a snail

Can you think of any other common comparisons? These expressions have been used so many times that they have become uninteresting or hackneyed. In writing your compositions, try to think of new and original comparisons.

WRITTEN EXERCISE

Write descriptions of two of the following places, things, or people, using comparisons to make your word picture:

1. My Most Interesting Pet
2. The Oldest Man I Know
3. A Vacant House
4. Fluff, an Angora Kitten

5. A Little Thief
6. My First Playmate
7. The Closet under the Stairs
8. The First Day of Spring
9. The Maple Tree in Our Yard
10. A Fairy Ballroom

Here are some synonyms which you may find useful in writing these comparisons :

curious	desolate	funny	naughty
strange	deserted	amusing	mischievous
peculiar	abandoned	ridiculous	troublesome
ancient	frisk	frightened	gay
aged	frolic	terrified	glad
old	play	alarmed	happy
blushing	dazzling	gleaming	lightly
glowing	glistening	glittering	gracefully

22. CORRECT USAGE IN DESCRIBING A PERSON OR THING

In writing compositions which describe something, there are certain expressions which frequently occur. Some of these expressions are often used incorrectly.

I. In making comparisons between two things, be careful to use *so* and *as* correctly.

The lake is *not so* large as the one where we camped last summer.

The elf man was *as* tall *as* my little finger.

You will notice that in negative expressions of comparison, we use *so*; but in positive comparisons we use *as*.

When you see *not* or *never* in a comparison, watch for the *so* which should follow it.

II. In writing comparisons, be careful about the form of the pronoun to be used after *than* and *as*. These two conjunctions introduce dependent clauses which are usually not fully expressed. Sometimes only the subject is given; sometimes only the object. By filling in the part of the clause that is understood, you can supply the correct form of the pronoun. For example,

Her brother is taller than she (*is*).

The boy who played guard against me was as tall as *I* (am).

My aunt gives my brother as many presents as (she gives) *me*.

I see her more often than (I see) *him*.

Notice the case of the personal pronoun in each of these sentences. When only the subject is given after *than* or *as*, what form of the pronoun should be used? Why is *him* correct in the fourth sentence?

III. When you are comparing two things, use the comparative degree of the adjective or adverb. If you are speaking of more than two things, use the superlative. For example,

I like the red coat *better* than the blue one.

I like the red coat the *better* of the two.

Of the three coats, brown, red, and blue, I like the red the *best*.

Your dress is the *prettiest* one I have seen this winter.

Both Rose and Margaret have new dresses. I think Margaret's is *prettier*.

IV. Note the following sentences :

The sky was *somewhat* clearer towards evening.

In *some* ways the sky looked clearer towards evening.

The sick boy was *somewhat* better yesterday.

Some of his friends came to see him yesterday.

You will notice that *somewhat* is an adverb and must be used when modifying a verb, an adjective, or another adverb. *Some* can be used only as an adjective or a pronoun.

EXERCISE

I. Use *as* or *so* correctly in the following sentences :

1. The sunrise is not —— beautiful as the sunset last night.
2. The castle looks —— gloomy as a prison.
3. The bird does not sing —— sweetly as he used to sing.
4. The daisy is not —— welcome to the farmer as to the children.
5. The smile of the princess seemed —— beautiful to the prisoner as a ray of sunshine.

II. Supply the correct form of the adjective or adverb :

1. Have you or Harry the —— number of books? (*smaller, smallest*)
2. Which do you like ——, my new hat or Elinor's? (*better, best*)
3. Which do you think is ——, to lie or to steal? (*worse, worst*)

III. Supply the correct form :

1. The smoke was —— thicker as we reached the building. (*some, somewhat*)

2. The new girl in our class can spell better than —. (*me, I*)
3. She is trying as hard as — to win the prize. (*I, me*)
4. My mother is — worried about my little brother. (*some, somewhat*)

23. THE EFFECTIVE USE OF CONTRASTS

It is possible, in describing anything, to make the points which are to be emphasized more vivid and clear by means of **contrast**. Instead of showing the ways in which one person or thing is *like* another, as we did in using comparisons, we may show how one person or thing is *different* from another. A warm supper tastes especially good when one is cold and hungry; a room looks most orderly and comfortable after it has been untidy and cheerless. Read the following description, noticing the use of contrast:

The light in the cottage window beckoned cheerily to the sad and lonely stranger. Wearily, he stumbled up the steps and knocked at the door, pounding loudly in order to be heard above the roar of the storm. Behind him, the darkness grew more dreary, and the bitter wind drove the cold rain against his shivering form. Suddenly the door opened. Kind hands drew him in to a cheerful wood fire blazing on the hearth. On the rug, two children played with their toys. Near them a woman bent over her sewing. The red firelight touched everything with the magic warmth and comfort of home. It gave the whole room an air of cozy happiness. Seated in the big chair, the wanderer was at once warm, rested, and happy.

How is the warm room made to seem more comfortable and homelike? What words help to bring out the contrast between the cold and darkness outside and the warmth and

light in the cottage? Here are some of the words used in describing the room: cheerful, warmth, comfort, cozy. What were some of the words used to describe the stormy night? Notice also the words used in speaking of the stranger as he stood outside, and later as he sat before the fire.

Words that express opposite or contrasting ideas are called **antonyms**.

Such words are rested, tired; sad, happy; warm, cold; friendly, unfriendly; cheerful, cheerless.

Give the antonyms for the following words: kind, neat, selfish, comfortable, patient, thoughtless, brightly, sour.

You will find antonyms very useful in describing things by means of contrast.

WRITTEN EXERCISE

Write a composition describing one of the following. Bring out the point of your description by means of contrast. Use as many antonyms as you can.

1. A lost and frightened child who suddenly sees his mother.



2. The kitchen after the dishes have been washed.

3. A boy's room after his mother has finished its weekly cleaning.

4. A new dress after it has been worn to a picnic.



5. A thunderstorm that has suddenly blown up on a sunny summer afternoon.

6. A snowstorm seen from the window of a cheerful sitting room.

7. A village street after a driving rainstorm.
8. An arithmetic textbook that has been used for a year.

The following is a list of antonyms which you may find useful in writing these descriptions :

happy	weary	calm	dark
sorrowful	energetic	stormy	light
confusion	clean	quiet	warm
order	dirty	noise	chilling
industrious	useful	careless	gentle
lazy	useless	careful	harsh

24. NOUNS AND PRONOUNS: REVIEW OF PERSON AND CASE

EXERCISE

Remember that a word used as an appositive is in the same case as the word it explains, and that a noun or pronoun used independently is in the nominative case.

I. Tell the person, the case, and syntax of each noun and pronoun :

1. Across the narrow beach we flit,
One little sandpiper and I.
2. We Americans do things in a hurry.
3. O cuckoo ! shall I call thee bird,
Or but a wandering voice ?
4. I, your friend, ask you to do this.
5. You, Henry, are attentive.
6. He read us the story of Joan of Arc, the maid of Orleans.

II. 1. Write simple sentences, using each of these nouns in the three persons and in the three cases :

Theodore Roosevelt

Edison

Mexicans

2. Write sentences containing a noun in the nominative case :

Used as a complement.

Used as an appositive.

Used independently.

3. Write sentences containing a noun in the objective case :

Used to complete two predicate verbs.

Used with a preposition to make a phrase.

Used as an appositive.

III. Give the syntax of the nouns and pronouns in the selection on page 220.

25. CLASSES OF PRONOUNS

He went to the ball game with his father.

Who won the game?

That is the winning team.

Pronouns are classified according to their use. Name the pronouns in the sentences above. Which pronoun is used to denote the person spoken of? Which asks a question? Which is used to point out an object? Which shows possession?

A pronoun is a word used in place of a noun.

A personal pronoun is one that by its form denotes the speaker, the person or thing spoken to, or the person or thing spoken of.

EXAMPLES. I, thou, you, he, she, it.

An interrogative pronoun is one that is used in asking a question.

EXAMPLES. *Who* won the game?

Which shall it be?

What is the matter?

A demonstrative pronoun is one that points out an object.

The demonstrative pronouns are: this, these, that, those. These words are frequently adjectives. Their use in sentences determines whether they are pronouns or adjectives.

EXAMPLES. *This* is my first visit. (*Pronoun*)

This coat is mine. (*Adjective*)

An indefinite pronoun points out objects in a general or indefinite way.

EXAMPLES. One, some one, any, any one, no one, none, every one, each, another, the other, neither, both.

The possessive pronouns denote possession.

The possessive pronouns are: mine, thine, his, hers, ours, yours, theirs, whose. When these words do the work of adjectives, they are called pronominal adjectives.

EXAMPLES. My daily task is now done; *yours* is just beginning. (*Possessive pronoun*)

This umbrella is *yours*. (*Pronominal adjective*)

Of all the corn at the show, *his* was the best. (*Possessive pronoun*)

His work is done. (*Pronominal adjective*)

The antecedent of a pronoun is the word, phrase, or clause in the place of which the pronoun is used.

EXAMPLES. *George* makes money, but *he* does not save it.

I desire *to be useful*; *that* is all.

He had heard *that war was declared*, but he did not believe it.

EXERCISE

I. Name and classify the pronouns in these sentences.

II. Give the part of speech and syntax of the italicized words :

1. Lift up your heads, O ye *gates*.
2. Then none was for the party,
And all were for the state.
3. "Why did you call him *Tortoise*, if he wasn't one?" Alice asked.
4. "We called him *Tortoise*, because he taught us," said the *Mock Turtle* angrily; "really you are very dull!"
5. A child asked, "What is the *grass*?" fetching it to me with full hands.
6. In our own honest *hearts* and chainless hands,
Will be our safeguard.
7. That is but the owl and owlet,
Talking in their *native* language,
Talking, scolding at each other.
8. Teach *me* to feel another's woe.
9. Jo and Laurie had reached the river and *both* were skating before Amy appeared.
10. *Such* a life is very fine,
But it's not *so* nice as mine.

III. Insert the proper pronoun in the blanks and tell the antecedent of the pronoun that you have used :

1. The poor woman could not conceal — grief.
2. If Tom has borrowed my racket, I wish that — would return —.
3. The school expects every member of the team to do the best that — can.
4. We expect all students to do — best.

5. The man —— dined with us yesterday has been to South America.

6. This goal, —— was made by Harrison, won the game for us.

7. The seafowl is gone to —— nest,
The beast is laid down in —— lair.

8. Any one may borrow my skates, if —— wishes.

9. O Solitude, where are the charms
—— sages have seen in —— face?

10. If you wish me to follow you, I will do ——.

IV. Classify the following pronouns and use each in a sentence :

- | | | | | |
|---------|-----------|----------|----------|----------|
| 1. what | 3. theirs | 5. both | 7. every | 9. them |
| 2. some | 4. nobody | 6. those | 8. whose | 10. whom |

26. STUDY OF A SPEECH

LINCOLN'S ADDRESS AT GETTYSBURG

Fourscore and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as the final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here; but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the un-

finished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us; that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

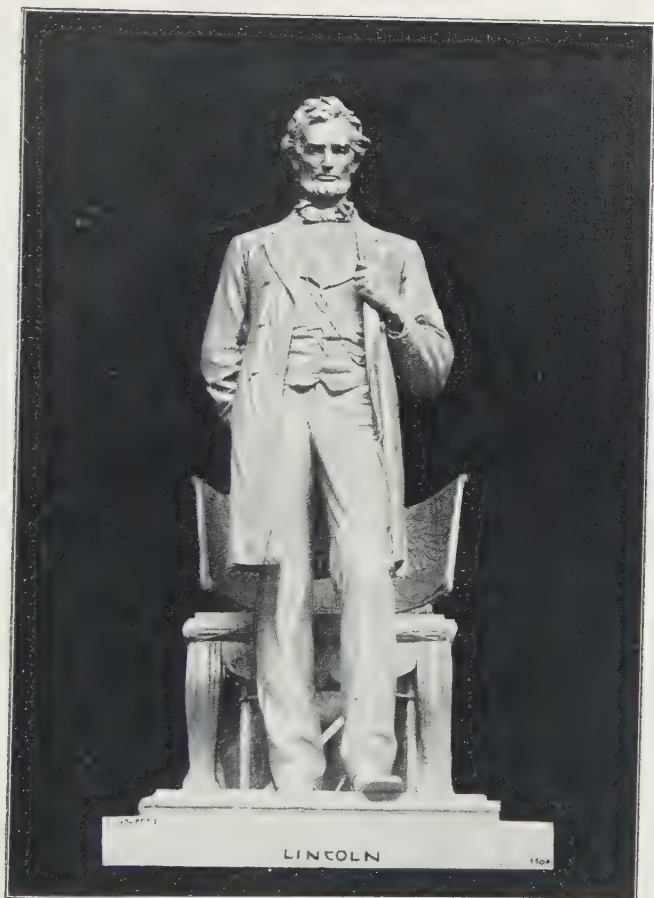
ORAL EXERCISE

As Americans, we have every reason to be proud of this speech, for it is one of the most famous and most beautiful speeches in the English language.

What were the circumstances under which it was spoken? Who was Edward Everett, the other orator of the day? If the class has not studied "The Perfect Tribute," some one may tell the story of Lincoln's speech and its immediate effect on the audience.

Read the speech thoughtfully. Are there any words which you do not understand? Notice how simple and clear the sentences are. Which does Lincoln say is more worth while, actions or words? Why?

You will find that Lincoln's two main ideas are these: the consecration of the ground by the men who are buried there, and the dedication of the living to the work still unfinished. Read Rupert Brooke's poem "The Soldier" to see how a young British soldier felt about dying for his country. The ground where he was buried would be his country's forever — consecrated to her. Read John McCrae's poem "In Flanders Fields." Here is another appeal to the living to dedicate themselves to the task remaining before them.



From the Statue by Augustus St. Gaudens
ABRAHAM LINCOLN

What is a democracy? Notice in the last sentence Lincoln's famous description of our government as a true democracy. Do you think it is true of our government?

Memorize the speech.

27. SOCIAL NOTES

One of the commonest uses of letter writing is in the courteous and friendly social notes called for in our daily life. The appreciation shown in a graceful "thank-you" letter for a visit, a gift, or a favor; the friendliness of a sincere note of congratulation or sympathy; the consideration for other people's feelings which prompts a note of apology for tardiness or absence — these are some of the little courteous everyday things which win and keep friendship.

The ability to write notes which express a spirit of genuine friendliness is one worth cultivating. It should be remembered that such notes should be written promptly. A long delayed "thank-you" letter makes the sincerity of the writer's appreciation very doubtful, and a belated apology may make matters worse instead of better.

In writing letters of appreciation, be careful to avoid general expressions. If you are thanking a person for a gift, mention definitely what the gift is and the reasons why you like it. If you are writing a letter to your hostess after returning home from a visit, be sure to mention particular things you enjoyed and to show your interest in the members of the family and their friends.

The two letters which follow illustrate how much more friendly a definite note is than one which is vague and general.

Dear Aunt Kate,

I want to thank you for the beautiful Christmas present you sent me. It was very good of you to remember me. I received many beautiful gifts for Christmas and am enjoying the holidays very much.

Your loving niece,

Agnes

Montrose, New Jersey

December 28, 1920

Dear Aunt Kate,

The package from Clearfield arrived the day before Christmas and, in spite of Mother's advice, I just couldn't wait until the next morning to open it. I was glad I hadn't waited when I saw the skates, for Donald and I spent that whole evening on the pond.

I am really learning to skate very well, Donald says; and from a big brother, you know that is a great compliment. The best part of my winter fun will be due to your present. I can't say "thank you" half enough times.

Your loving niece,

Agnes

Montrose, New Jersey

December 28, 1920

Notice the following examples of notes:

March 8, 1920

Dear Miss Kincaid,

George was ill yesterday and was not able to be at school. Please excuse his absence.

Yours respectfully,

Mary H. Lockhart

Dear Emily,

My carelessness has always caused trouble enough, but since we've had a puppy in the house, matters have grown worse. Last evening I left your copy of "Daddy Long Legs" on the floor in front of the fireplace and — I hate to tell you — Tips chewed it so that there's not much left but the cover. I have sent for another copy, of course, but I know you wanted the book immediately for your sister to read. I am very much ashamed of my careless self. I hope you can forgive me.

Your friend,

Rhoda

Hartford, Conn.

Feb. 4, 1921

WRITTEN EXERCISE

Write two of the letters called for in the following assignments:

1. A neighbor who has left town for a few weeks asked you to request the postmaster to forward her mail. You have completely forgotten to make the request until she writes to you, wondering why she has received no letters. Write her a note of apology.

2. While you were on an automobile trip, your father's car broke down in front of a farmhouse. The family who lived there invited you to have dinner with them while the car was being repaired. Write them an appreciative note after you have returned home. Remember to be definite.

3. A girl in another camp-fire organization has written a little play which her club has given in public. Write and tell the author that you have seen and enjoyed the play.

4. Your small brother has the measles, and you are therefore kept at home in quarantine. Write an excuse for your absence that might be written to your teacher by your mother. In it,

she will ask courteously what you can study or read, so as not to fall behind in your work.

5. Your Aunt Sarah has asked you to meet her at the train next Friday at four o'clock. Write to your music teacher, asking if you may take your lesson at three o'clock instead of four. Write also the note that your mother might write to your school-teacher, requesting that you be excused at ten minutes before three.

6. You are trying to get enough subscriptions for the "Youth's Companion," to earn one of the premiums which the magazine offers. Your cousin has sent you the money for his own subscription and for two of his friends. Write and thank him. Be sure to tell him what you are trying to win and why you want it.

7. You have just read in a local paper that your chum, who has moved to another town, has won the yearly prize of fifty dollars offered to the Boys' Club for the greatest all-round improvement in athletics. Write a letter of congratulation, showing that you understand why it was no easy matter to win the prize this year and comparing your chum's greater athletic ability with your own.

28. STUDY OF A PICTURE

The frontispiece of this book is a reproduction of a painting entitled "A Reading from Homer" by Laurence Alma-Tadema, who was distinguished especially for his pictures on Greek and Roman subjects. He was a native of the Netherlands, but spent a large part of his life in England.

Turn to the frontispiece and study it. The picture shows a group of young people listening to one of the famous stories of Greek heroes that had been told in ancient times by the blind poet Homer. The man at the right is reading the story from a scroll, such as was used long before the days of bookmaking.

Notice the Greek costumes, the harp, and the view of the sea in the background.

EXERCISE

I. Write a description of "A Reading from Homer." In this book, the picture is reproduced in black and white. What colors do you think were used in the original painting? Use your imagination and try to make your description as beautiful and full of color as you can.

II. Tell one of the stories you think the people in the picture are listening to. You may choose any Greek story with which you are familiar. The following are suggested stories from Homer which your teacher will tell you where to find.

The Wooden Horse of Troy
 Ulysses and the Cyclops
 Circe's Isle
 The Story of Achilles
 The Sirens
 Æolus and the Winds
 The Apple of Discord
 The Land of the Lotus Eaters

29. RELATIVE PRONOUNS AND RELATIVE ADVERBS

- I. This is the man *and* *he* built our house.
 This is the man *who* built our house.

Notice that *who* in the second sentence serves the purpose of both *and* and *he* in the first sentence. It takes the place of *he* as subject of *built*, and it connects the dependent clause to the antecedent *man*. Such a pronoun is called a **relative pronoun**.

The common relative pronouns are :

who	which	what	that
whose			
whom			

The word to which a relative pronoun refers is its **antecedent**. Name the antecedents in these sentences :

1. The neighbor's dog that *howls* so furiously *is* tied and *cannot* hurt you.
2. The neighbor's dogs that *howl* so furiously *are* tied and *cannot* hurt you.
3. You who *were* present at the ceremony *can* tell me about it.
4. I who *was* present at the ceremony *can* tell you about it.
5. The books which *are* due *were* taken by my cousin who often *borrow*s my library card.

A relative pronoun is one that refers to a preceding noun or pronoun, called its antecedent, and joins to it a dependent clause. It is used like any pronoun in the dependent clause.

Name the subjects of the italicized verbs in sentences 1-5 above. What is the person and number of each verb and its subject?

Notice that a relative pronoun always has the same person and number as its antecedent.

The antecedent of the relative pronoun *what* is not expressed in a sentence :

I do not like the thing which he said.
I do not like what he said.

What takes the place of *the thing* and *which*, and is always third person, singular number, to agree with the unexpressed antecedent *the thing*.

- II. The time came *when* all his friends deserted him.
 The field *where* violets grew has been plowed up.

Name the dependent clauses in the two sentences. How are they introduced? To what nouns in the independent clauses do *when* and *where* refer?

A relative adverb is an adverb that relates to some preceding noun or pronoun, called its antecedent, and joins to it a dependent clause. It is used like any adverb and modifies the verb in the dependent clause. The two most common relative adverbs are *where* and *when*.

EXERCISE

I. Explain the use of the relative pronouns and relative adverbs by telling what the relative connects:

1. That which is everybody's business is nobody's business.
2. Why not come with me to the city where you will have a gay time?
3. The boy who crushes the butterfly has not soul enough to admire its beauty.
4. Everything that lives and feels is entitled to our kindness.
5. The time will come when you will regret your words.
6. I heard a noise which I could not understand.

II. Supply *the thing which* in place of the relative *what* in the following sentences and then explain the use of *which*:

1. At the dedication of the field at Gettysburg, Lincoln expressed what was in his heart.
2. Edward Everett expressed what was in his mind.
3. In this country a man is judged by what he really is.
4. What Lincoln said at Gettysburg has never been forgotten.
5. Your story reminds me of what happened to my brother.

III. Supply the verb which will agree in person and number with the antecedent of the relative pronoun in each of these sentences:

1. The boys who (*have, has*) broken the window have undertaken to pay for the damage.
2. The children who (*consider, considers*) the feelings of others have learned one of the great secrets of living.
3. I who (*are, is, am*) responsible for the work, need some help.
4. The man who (*is, are*) doing this painting understands his work.

30. RELATIVE CLAUSES

The trip which we planned must be given up.
How poor are they that have not patience!
I remember the time when you lost your purse.
Is there some place where I can cool off?

Name the dependent clauses in the sentences above. How are they introduced? Tell what each clause modifies.

A relative clause is a dependent adjective clause introduced by a relative pronoun or adverb and modifying the antecedent of the relative.

A relative pronoun, like any substantive, may be subject of a verb, object of a verb, predicate noun, possessive modifier, or object of a phrase in its own clause.

A relative adverb modifies the verb in its own clause.

Study these examples:

1. Let me tell you the story of a prince *who* was a spendthrift. (Relative pronoun as **subject** of *was*.)
2. Relief came to the suffering men *whose* supplies were at an end. (Relative pronoun as **possessive modifier** of *supplies*.)

3. The man *whom* we honor to-day was not appreciated in his lifetime. (Relative pronoun as **object** of *honor*.)

4. Does the log cabin in *which* Lincoln lived when a boy still stand? (Relative pronoun as **object of preposition** *in*.)

5. I know of a store *where* you can buy brown beads. (**Relative adverb** modifying the verb *can buy* in the dependent clause.)

6. All *that* I am, I offer to this cause. (Relative pronoun as **predicate noun** after *am*.)

Notice that when the relative is the subject of the verb in the dependent clause, the verb agrees with the antecedent in person and number. Thus:

I, who *am* his best friend, can do nothing to help him.

We, who *are* able, will defend the city.

The *boy* who *takes* pains can improve his work in any subject.

The relative clause that limits the meaning of the word it modifies is not set off by the comma. All others are punctuated with commas. (See page 221.) Thus:

1. We found the man whose umbrella we had taken by mistake. (No commas, because the relative clause is restrictive and closely related to *man*.)

2. On our trip we came across a little old man, who had never in all his life been to the city. (Comma to set off a non-restrictive clause, which tells something about *man* but is not necessary to the thought of the main clause.)

EXERCISE

I. Punctuate these sentences:

1. There was not a man in Bagdad who did not employ Ali the Barber.

2. The judge who was one of the barber's customers refused to hear the case.

3. There once lived a merchant whose name was Ali Cogia.
4. He lived alone in a house that had been his father's.
5. There came a time when he decided to make a journey.
6. He sold everything and then looked for a safe place for his gold pieces which would be troublesome to carry with him.

II. Study again the first six sentences in the exercise on page 273 and explain the use of the relative in each dependent clause.

III. Supply relative clauses to modify the words in italics :

1. Language cannot describe the anxieties, experiences, and exertions —.
2. The *dinner* — became a standing joke.
3. Miss Annie had one blind *eye* —.
4. Her one good eye saw *everything* —.
5. There was another sad moment in that gloomy little room —.
6. What was the name of that *game* —.
7. Those of *us* — forgot everything but the sound of her voice.
8. The *way* — was very funny.
9. There are many *countries* —.
10. Do you know of a *store* —.

31. EXPLANATIONS AND CLASS CRITICISM

NATURALIZATION

Naturalization is the process by which a person born in a foreign country may become a citizen of the United States. The United States law requires that a person who wishes to become a citizen must have lived in the United States for five years, and he must declare his intention to become a citizen at least two years before he may become naturalized. This

is done before a United States or a state court. The applicant is then given his first papers, showing that he has applied for naturalization. Two years or more after receiving these first papers, he must again go before the court and swear that he gives up his citizenship in his own country, and accepts citizenship in the United States. He is then given a certificate showing that he is a citizen of the United States and entitled to all the privileges of a citizen.

This paragraph is an explanation of naturalization. What does the first sentence do? What is done in the rest of the paragraph?

A good way to begin an explanation is by giving a definition.

EXERCISE

I. Write a composition explaining one of the following. You will find that some of these subjects will require some reference work in books or conversations with people who understand the subject. Begin your explanation with a definition, wherever possible.

- | | |
|---|--|
| 1. Wireless Telegraphy | 7. Tanks in the World War |
| 2. The Value of Irrigation | 8. Parliamentary Rules |
| 3. Trench Warfare | 9. A Vacuum Cleaner |
| 4. The Game of Football | 10. A Fireless Cooker |
| 5. The Work of the City Fire Department | 11. A Game of Checkers |
| 6. Raising Mushrooms | 12. The Value of a Course in First Aid |

II. In the class period, members of the class should exchange these explanatory compositions. Criticize each paper according to the following tests:

1. FORM

Is the paper neat and clean?

Is the writing legible and careful?

Is there a margin of about one inch at the left-hand side of the paper?

Are the pages numbered?

Is the writer's name on the composition?

Is the title correctly placed, in the center, two lines above the first sentence of the composition?

2. TECHNICAL DETAILS

Are the words spelled correctly?

Does each sentence begin with a capital?

Are the sentences correctly punctuated?

Are there any grammatical errors?

3. EXPRESSION OF IDEAS

Are the first and last sentences clear and definite?

Do you think the writer followed an outline?

Are there any sentences that are not clear?

Are there any misstatements?

Are there any words used in the wrong way?

Could any of the sentences be improved?

32. WRITING ADVERTISEMENTS

Advertisements should be condensed in form, because they are charged for by the line or space. In writing advertisements, however, you have the special problems of being clear and definite and of attracting attention to the thing advertised.

You may some time be called upon to write advertisements describing articles which are lost or found. Here your object is to be clear and definite in as brief a space as possible. Here are two examples:

LOST. On Friday afternoon, on Fairview Ave. between Forrest and Clinton streets, a small leather pocketbook, containing twenty dollars in bills, change, stamps, and trunk checks. Return to L. J. Lennox, 452 Forrest St. Reward.

FOUND. On Friday afternoon, pocketbook containing money, stamps, and trunk check. Owner may recover same by calling on E. M. Sears and proving property.

Note that in advertising a lost article a clear, full description of the article is given, together with the time and place of losing. In the case of the found article, however, only a hint as to the character of the article in question is provided. The real owner will be able to prove his property, and no clues should be given to others.

In other kinds of advertisements, your purpose is to make your proposition attractive to the reader. You may, for instance, write notices of something which you wish to sell or exchange, advertisements for positions, and notices of entertainments.

Examine the following advertisements :

FOR SALE. Pair trained carrier pigeons and coop. Reasonable. Inquire 415 Prospect Ave. any day after four o'clock.

HAVE YOUR LAWN KEPT TRIM AND NEAT. John L. Parsons will cut grass, trim hedges, and dig weeds. Lawn in first-class condition all summer. Terms \$1.50 a week. Address 42 Main St.

WRITTEN EXERCISE

Write the advertisements indicated in four of the following assignments :

1. You have lost a gold wrist watch. Write for an evening paper an advertisement which will help you to find it. Describe the watch fully.

2. You have a fine Scotch collie dog which you are obliged to sell because your family is moving into a city apartment. Advertise for a buyer.

3. Your club is giving a First of April Social. Write an advertisement to be inserted in the paper or describe a poster to be displayed on the school bulletin board.

4. Last week you found a dark red Russian leather pocket-book with \$300 in it. On the pocketbook were engraved the initials R. C. D. Besides the money, it contained a mileage book, stamps, and a cardcase. Advertise that you have found it and tell how the owner may recover his property.

5. You want a position as errand boy during the summer vacation. Advertise for such a position, stating your qualifications and the salary you desire.

6. Your mother has decided to rent the extra bedroom in your summer cottage. Write an advertisement that will appeal to a person who would be likely to prove a congenial addition to the family.

7. Your class in school is giving a Washington's Birthday play. Write for the town paper an advertisement which will interest your parents and friends.

8. On the trolley car yesterday you exchanged suit-cases with some one. Advertise in the paper, describing the suit-case you have in your possession and the one you lost.

9. You have been selling sporting goods on commission for the past year. Now your business has grown so large that it is impossible for you to make deliveries and attend to shipments after school hours. Advertise for a boy who would be willing to enter into partnership with you. Dwell on the financial advantage of the arrangement and suggest some terms for a fair division of profit and labor.

10. Your father has promised to buy you an Airedale. Advertise for the kind of dog you want.

11. You and your brother are making an aëroplane. Adver-

tise for old bicycle or velocipede wheels which you can use. State the price you are willing to pay for them.

12. Your uncle has given you a small printing press for your birthday. Write an advertisement to be put on the school bulletin board, stating that you can print cards, programs, and handbills. Give your prices.

33. WHO, WHICH, AND WHAT AS RELATIVES AND INTERROGATIVES

Notice the interrogative pronouns in these questions:

Who can explain the accident?

Whose song is the best?

Whom did you visit?

Which coat shall we buy?

What did John say?

With what shall we close?

These questions may be used after verbs of telling, asking, etc., as noun clauses introduced by interrogative pronouns. Thus,

I know who can explain the accident.

It was hard to decide whose song was the best.

You did not tell in your letter whom you visited.

Let us discuss which coat we shall buy.

He asked what John said.

You have not yet decided with what we shall close.

A question which asks something in the words a speaker uses is a **direct question**.

When a question is repeated in the words of some one else, or not set off with quotation marks, it is called an **indirect question**.

Do not confuse the use of *who*, *which*, *what*, etc., as relatives with their use as interrogatives. *Who* and *which* as relatives introduce adjective clauses. As interrogatives, they are used in direct or indirect questions.

RELATIVE PRONOUNS

He *who* tells the story was a witness of the accident.
 The man *whose* work is done on time has leisure.
 The dog *which* bit the boy belonged to a neighbor.
 We saw a hut, the windows of *which* were stuffed with rags.

INTERROGATIVE PRONOUNS

Who told the story?
 I can tell beforehand *whose* work will be done on time.
 The policeman asked *which* of the dogs bit the boy.

What as a relative means *the thing which*, and as an interrogative is used either in direct or indirect questions.

RELATIVE PRONOUNS

What troubles me is your report card.
 The job was just *what* I wanted.

INTERROGATIVE PRONOUNS

What is troubling you?
 She asked *what* was troubling you.
 He asked me *what* I wanted.

EXERCISE

I. Tell whether the italicized pronouns are relatives or interrogatives. Also name the dependent clauses and tell whether they are adjective or noun clauses.

1. *What* you are shows in *what* you do.
2. The question is *what* we should give Mother.
3. I am not sure *which* was decided on.
4. I will take the gun *which* you do not want.
5. I will take the gun *that* you do not want.

6. The gun, *which* to me was useless, was to him a treasure.
7. I hear *what* you are saying.
8. *Which* do you prefer?
9. From *whom* did the message come?
10. I am nervous about the gas bills, *which* must come in, in the course of time.
11. Tell me truly *what* you saw.
12. You *who* have plenty cannot understand the meaning of poverty.

II. Supply relative clauses in these sentences :

1. Miss Hattie —— saw the flaming building.
2. Hardly a man is now alive ——.
3. The moon rose over the mountain ——.
4. I planned a barn ——.
5. I never knew a youngster ——.
6. This is the house ——.

III. Change the following direct questions to indirect questions by using noun clauses as subjects or objects of verbs of telling, asking, etc.

- | | |
|-----------------------|------------------------------|
| 1. What has he done? | 4. Whom did you call? |
| 2. Whose son are you? | 5. What could have happened? |
| 3. Which team won? | 6. Who goes there? |

34. THE DECLENSION OF PRONOUNS

Pronouns have more changes in form to denote person, number, and case than nouns. Most nouns have one change in form to denote number and one to denote the possessive use. Pronouns have so many changes that it is well to arrange them in a table and to learn these forms thoroughly. When you write or recite all the forms of a

noun or pronoun in the order given below, you are giving its **declension**.

I. Personal Pronouns

FIRST PERSON

<i>Singular</i>	<i>Plural</i>
NOM. I	we
Pos. my or mine	our or ours
OBJ. me	us

SECOND PERSON

<i>Singular</i>	<i>Plural</i>
NOM. you	you
Pos. your or yours	your or yours
OBJ. you	you

THIRD PERSON

<i>Singular</i>			<i>Plural</i>
<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	<i>All Genders</i>
NOM. he	she	it	they
Pos. his	her or hers	its	their or theirs
OBJ. him	her	it	them

NOTE. The *old forms* of the pronouns of the *second person*, which are now used chiefly in poetry and in solemn language, are:

Singular: thou, thy or thine, thee.

Plural: ye or you, your or yours, you.

Mine, ours, yours, thine, hers, and theirs are used when the name of the thing possessed is omitted. "This rose is *yours*" is equivalent to "This rose is *your rose*."

Remember that the *apostrophe* is never used in the possessive case of the personal pronouns: ours, yours, hers, its, theirs.

II. Compound Personal Pronouns

By joining the word *self* to the possessive forms *my*, *thy*, *your*, and to the objective forms *him*, *her*, *it*, the **compound personal pronouns** are formed. They have no possessive case, and are alike in the nominative and objective cases.

Their plurals are *ourselves*, *yourselves*, and *themselves*.

Notice the italicized pronouns in these sentences :

The President *himself* spoke to us.

I *myself* have never visited St. Louis, though my brothers have.

Love *thyself* last.

They think only of *themselves*.

In the first two sentences, *himself* and *myself* emphasize or intensify the words (*President* and *I*) with which they are in apposition. Because they are used in this way, they are called **intensive pronouns**.

In the third and fourth sentences above, *themselves* and *thyself* refer to the subject, though they are objects of the preposition or the verb. In this use, they are called **reflexive pronouns**.

III. Relative and Interrogative Pronouns

Singular and Plural

NOM. who

Pos. whose

OBJ. whom

Singular and Plural

which

whose

which

In referring to things without animal life, *of which* is often used instead of the possessive *whose*.

Who, both as a relative and as an interrogative pronoun, is used to refer to persons. *Which*, relative and interroga-

tive, is used to refer to animals and things. The relative *that* is used to refer to persons, animals, or things. *That* is never an interrogative pronoun.

The relative *that* and the relative and interrogative *what* are not declined.

As is sometimes used as a relative pronoun. Its antecedent is *such* or *same*. It is not declined.

EXAMPLE. We lent him such garments *as* we had.

Ever and *soever* are added to *who*, *which*, and *what* to form the **compound relative pronouns**. These pronouns refer indefinitely to persons or things, as if the antecedent were *any one*, *anything*, or some other vague expression.

EXAMPLES. *Whatever* is worth doing at all, is worth doing well.

Man can make himself *whatsoever* he will.

EXERCISE

I. Write from memory the declensions of the pronoun of the first person and of the third person feminine gender; the compound personal pronoun for the third person neuter gender; and the relative *which*.

II. Give the correct form of a pronoun which you might use in place of the italicized nouns below. Explain why you use each form.

1. I saw *Mary's* new scarf.
2. Our canary choked *our canary*.
3. The men picked up *the men's* tools at a signal.
4. I sold *John* my old bicycle.
5. The *bicycle's* rear tire is still good.

III. Make sentences to illustrate the complete declension of *you, he, who*.

IV. Use *themselves* as an intensive pronoun in a sentence. Use *as* as a relative pronoun in a sentence.

V. Use *yourself* and *myself* as reflexive pronouns in sentences.

VI. Supply compound relative pronouns:

1. — you get will please me.
2. — made that bookcase deserves praise.
3. We saw crowds in — direction we looked.

VII. Supply a form of *who* or *which* and in each case explain the reason for your choice:

1. The book — cover is torn was borrowed.
2. We saw some toys — would please Dick and Sallie.
3. I heard a new song — French children sing.
4. The dog — leg was broken walks with a limp.

35. HOW TO GIVE A SPEECH

Here is a speech given by a pupil of the eighth grade before a fifth grade class:

SAFETY FIRST

Do you read the newspapers? Have you noticed how many accidents happen daily that might have been avoided? Not one day passes without some one's being seriously hurt or meeting death simply through carelessness. We used to think that accidents were necessary, but now we know that it is not only possible to prevent them, but that it is our duty to do so wherever it is possible.

Some one might ask, "What can I do? How can I help to promote safety?" Your teachers have given you safety rules

which you should follow. Knowing them is not enough. You must use them. If the simple rule, ALWAYS BE CAREFUL, is followed on the street, in the home, and at school, what a number of accidents might be avoided! We should be constantly on the alert, not only in regard to our safety, but in regard to the safety of others.

I am afraid some of us do not realize how important this safety movement really is. Let me quote you some statistics to prove to you the seriousness of this matter. We think that the number of deaths in our army was great. Yes, it was great, sixty thousand. But think of it: in the year 1917, seventy-five thousand lost their lives through accident — fifteen thousand more than in this great war. It is also estimated that one out of every eight persons in the United States is injured yearly. When we know that war's casualties were necessary, while those accidents were not, will we sit by without an effort to reduce that number? Think of your own family. Would you want one of them crippled for life, possibly through your negligence? It is a fact that the greatest number of accidents occur in the home and on the street. Out of twenty-nine thousand accidents in Chicago, fifteen thousand occurred in the home.

Thousands of others will occur unless we all unite to help free the country from accidents which are avoidable. By the combined efforts of men, women, and children, we won the war on autocracy. By the combined efforts of all of us, we shall win this great war on accidents.

What is the speaker's purpose in giving this speech? What is he trying to persuade his audience to do? How does he accomplish this purpose? What comparison does he make? What statistics does he give?

A speech of this kind is really an attempt to convince some one or to persuade him to act in a certain way. It is called an **argument**.

Every successful argument should have **proof** or **evidence**. If the eighth grade boy had said, "Be careful every time you go out on the street; follow the rules for safety," and nothing else, he would have been trying to persuade the fifth grade class to be careful, but he would not have made a good argument. Instead, he compared the number of deaths from accidents in our cities with the number of deaths in the World War. He used statistics to prove his points.

Why do you think he said, "Think of your own family"? This is what is called a personal appeal, touching the hearers' imaginations and sympathies. Such an appeal is often effective in speaking, but is less valuable than facts which actually prove one's point.

Notice the closing paragraph of the above speech. Why is it a good one?

ORAL EXERCISE

Prepare a speech in which you try to persuade the members of the class to do something or to make them feel as you do about something. Choose a subject in which you are interested and use all your efforts to make the class enthusiastic about it. Use every fact you can find which will add proof to your argument.

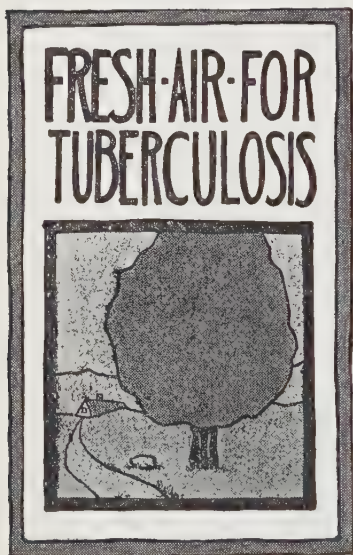
Prepare an outline for your speech. This may be written on a card and held in your hand during the talk. In giving these speeches, observe the parliamentary rules for conducting a meeting. (See page 133.)

Here are some suggested subjects. You may be able to think of others which appeal to you more strongly.

1. Our Friends the Birds. (An appeal not to rob birds' nests or kill birds.)

2. The Anti-Tuberculosis Campaign. (A poster might be used to illustrate your speech. The one shown here was made by a seventh grade pupil.)

3. Poor Pussy! (What becomes of her during the family's absence for the summer?)



4. How to Prevent Epidemics

5. The Work of the Red Cross

6. Good-by, Mr. Fly!

7. Borrowing and Lending

8. Keep off the Grass!

9. Be a Boy Scout

10. Why I Am a Collector.
(Use your collection of stamps, minerals, or anything else.)

11. Every Child Should Own a Pet

12. Put out Your Camp Fire. (Ways of preventing forest fires.)

13. A Clean-Up Day

14. Learning to Cook

15. Don't be a Gossip

WRITTEN EXERCISE

Bring to class the editorial page of a newspaper. Read some of the editorials. You will probably find that some of them are written arguments similar to the ones you have just heard in class.

Write an editorial on one of the subjects discussed. Be sure that you include facts to prove your points. Try to be just as enthusiastic as you were in your oral theme.

36. THE BETTER ENGLISH CLUB; PRONUNCIATION AND SPELLING

I. 1. Discuss the meaning of *enunciation*.

2. Two members of the club may prepare an argument on slipshod speech, one giving reasons for correcting it, the other trying to prove that it is not worth while to enunciate carefully.

3. Recite the following expressions, being careful not to run words together or to sound letters that are not present:

am going to	are there any	going to	perhaps
must have been	don't you know	give me	kept it
not at all	used to	can you	would have
doing it	had to	catch them	ought to have

4. Make sentences using each of the phrases above, and give them orally at the club meeting. The chairman will tell you whether you enunciate the sentences clearly.

II. 1. Look up the correct pronunciation and accent of these words and report on them in the club meeting. What is the danger spot in each word?

white	mischievous	aëroplane	villain
society	recognize	architect	immediate
herb	delivery	umbrella	sword

2. Report to the club one word you or your friends often fail to pronounce correctly. Write the word on the blackboard and call on some one to pronounce it. A list of troublesome words presented in this way should be kept and drilled on for a few minutes at each meeting.

III. Use ten minutes of each club meeting to drill on the spelling of the Hundred Demons (p. 441) or a list of words which the members of the club find difficult to spell. This drill should be continued until every club member can spell the words correctly, whether in sentences or in columns. Each member should keep a record of the words he misspells and should practice between club meetings to improve his record.

For each club meeting, appoint some member to provide an interesting method of reviewing the spelling of the preceding meeting.

Perhaps a Program Committee can prepare some novel celebration for the occasion when every one can spell the "demons" correctly.

37. LETTER WRITING

WRITTEN EXERCISE

Write a letter in answer to one that you have actually received lately, or to some relative who would like to hear from you. If you prefer, you may use the suggestions in the exercises on pages 219 and 269.

38. THE CORRECT USE OF PRONOUNS

I. The pronouns *I*, *we*, *thou*, *ye*, *he*, *she*, *they*, and *who* are nominative forms and must not be used in the objective case.

It is *incorrect* to say, "Who did you see?" *Who* is the nominative form and should not be used as the object of the verb *did see*. The sentence should read, "**Whom** did you see?"

It is *incorrect* to say, "That is a secret between you and

I," because the objective form of the pronoun should be used. The correct form is, "That is a secret **between you and me.**"

II. The pronouns *me, us, thee, him, her, them, and whom* are objective forms and must not be used as nominatives. *Her* is a possessive form also.

It is *incorrect* to say, "Him and me are good friends," because the objective form of these pronouns is here used as the subject of the verb. The sentence should read, "**He and I** are good friends."

The eight nominative forms and the seven objective forms given above are the only distinctive nominative and objective forms in the English language. You should become thoroughly familiar with them and form the habit of using them correctly.

III. A pronoun used as attribute complement after the verb in a clause is in the nominative case.

After such verbs as *am, is, are, was, were, has been, have been, had been* remember to use, as attribute complement, the nominative forms of pronouns: *I, we, he, she, they, who.*

It is incorrect to say, "He knew that it was *me*." How is *me* used? What should its case be?

IV. The relative pronoun *who* represents persons; *which*, animals and things; and *that*, persons, animals, and things.

WRONG. The boy which I met was very tired.

WRONG. I own the dog who runs to meet me.

Give the correct form for these two sentences.

EXERCISE

I. Fill each blank with the correct form of the relative or personal pronoun, in each case giving the reason for your choice:

1. Father and —— usually play checkers in the evening.
2. The only ones at dinner were —— and ——.
3. —— girls have formed a basket-ball team.
4. If —— were ——, what would —— do?
5. —— can answer this question? —— can.
6. The high school team has challenged —— boys to a game of football.
7. Will you please indicate —— you wish to see?
8. —— weighs more than ——.
9. —— has been elected president?
10. —— do not know —— was nominated.
11. —— do not know either; but it was not ——.
12. —— have asked —— and —— to visit ——.
13. —— did not ask ——.
14. The captain said, “—— shall we choose for this dangerous errand?” and the young soldier answered, “——.”
15. He thought that my brother was ——.

II. Use correctly in sentences :

- | | | | |
|-------------|-----------------------|----------|---------|
| 1. whom | 3. between him and me | 5. us | 7. who |
| 2. he and I | 4. you and me | 6. which | 8. them |

39. THE CORRECT USE OF PRONOUNS

I. Do not use *not* or *never* in the same sentence with a negative pronoun, as *no one*, *none*, *nothing*, *nobody*, because two negatives make an affirmative. It is *incorrect* to say, “I didn’t see nobody at home.” The correct form is, “I didn’t see anybody at home,” or “I saw nobody at home.”

II. The compound personal pronoun, as *herself*, *ourselves*, is used to show emphasis or to refer to the subject. It should not be used in place of the personal pronoun. We should say, “May **Ralph and I** go?” *not*, “May Ralph and myself go?”

III. Notice that the possessive forms of pronouns, *his*, *hers*, *its*, *ours*, *yours*, *theirs*, are written without an apostrophe. Write, "These gloves are **hers**," not, "These gloves are her's."

IV. Do not use both a pronoun and a noun referring to the same person in the same construction in a sentence, unless the noun is in apposition with the pronoun. It is correct to say, "**I**, **Kenton Sanders**, wish to explain this matter," because *Kenton Sanders* explains the subject *I*. It is incorrect to say, "Kenton Sanders he explained the matter," because *he* has no real use in the sentence.

V. Pronouns must agree with their antecedents in number, gender, and person.

It is *incorrect* to say, "Every boy must read *their* own sentences." What is the antecedent of *their*? Why is *their* the wrong word to use here? The correct form for the sentence is, "Every boy must read **his** own sentences."

VI. The possessive pronoun *his* is used when its antecedent is both masculine and feminine; as, Each pupil may bring *his* paper to the desk. It is not necessary to say "*his or her* paper."

VII. In writing a letter or a composition, be sure that there can be no misunderstanding as to the antecedent of any pronoun you use. In the following sentences, you cannot be sure what the italicized pronouns refer to.

1. Mr. Gray told Mr. Allison that *his* son had been hurt.
2. When the girls were visiting their cousins, *they* showed *them* how to weave.

Such sentences should be rewritten to show clearly the antecedents:

1. Mr. Gray said to Mr. Allison, "Your son has been hurt."
2. When visiting their cousins, the girls showed them how to weave.

EXERCISE

- I. Make sentences using each of the following words :

theirs	each	anybody	hers
nobody	every	none	myself

- II. Supply *his* or *their* in these sentences :

1. Every one waited eagerly for —— turn at the game.
2. All the men labored patiently at —— work.
3. Every boy must learn to make —— own way.
4. Each person in the room expected to hear —— own name called.
5. Every one must express —— own opinion.

- III. Rewrite the following sentences, making the meaning clear :

1. John told Frank that he had been angry without cause.
2. When my father met the new neighbor, he told him the story of his adventure.
3. Wherever Elsie and her sister went, she was more popular.
4. Jack called to Roger that his canoe was drifting down the river.
5. When the king's army marched against the enemy, they were badly defeated.

40. DEBATES

DANIEL WEBSTER'S FIRST CASE

When Daniel Webster and his brother Ezekiel were boys on a farm in New Hampshire, they discovered that a woodchuck was eating vegetables from their garden. Every morning they

would find some new damage he had done. Finally they set a trap for the woodchuck and caught him.

Ezekiel was about to take their prisoner out of the trap and kill him; but Daniel, looking at the trembling little captive, wanted to give him his freedom. They argued the question for an hour or more, but could not agree. At last they took their prisoner to their father and asked him to decide what should be done.

Mr. Webster looked at the boys, both hot and indignant from arguing, and said calmly, "Let's settle the matter this way. The woodchuck is a prisoner. Daniel may plead his case and argue that he should be set free. Ezekiel may try to prove that he should be killed. You may each give your best arguments. The one who convinces me wins his case. I shall be the judge of the woodchuck's fate, and there will be no more quarreling."

Ezekiel spoke first. "The woodchuck we have here is a thief. He has taken vegetables which did not belong to him. If he is set free, he will come back and steal again. The vegetables were raised for ourselves, not for woodchucks. If we kill him, we can get something for his skin. This will repay us for some of the things he has stolen. We ought to kill him at once."

Mr. Webster looked pleased. Ezekiel's arguments were clear and convincing. Then he turned to Daniel. "Well, Daniel, have you anything to say for the prisoner?"

Daniel knew that his father really agreed with Ezekiel. He knew that Ezekiel's speech had been a good one. He was about to give in when he looked down at the trap and saw the little animal, cowering in fear as if he realized that his death sentence had been pronounced. Daniel straightened up, looked at his father, and in a voice that shook with feeling said, "The woodchuck has as much right to enjoy life as we have. God made him to be free and happy, and why should we kill him? He has eaten only a few vegetables that we don't need. We

have more than enough. He steals because he knows no better. We know the difference between right and wrong and yet we often do wrong. We would not wish to be punished so severely for our wrongdoings. If we are not merciful, then we cannot expect mercy. God gave life to the woodchuck just as He did to us. He is the only one who has a right to kill him."

The boy's voice rang out clearly at the end, but his eyes were full of tears as he looked at the trap.

The father sprang to his feet as Daniel finished. "Zeke, Zeke," he said, "let that woodchuck go!"

Daniel Webster, destined to be America's greatest lawyer, had won his first case.

An argument in which people try to prove opposite views is called a **debate**. The debater who agrees to the question, or **proposition**, is called the speaker for the **affirmative**. The one who disagrees is said to take the **negative** side. In the debate between Daniel and Ezekiel Webster, the proposition was: Resolved, that the woodchuck shall be killed. Which boy spoke for the affirmative? Which for the negative?

A good debater must do more than prove his own side of the question. He must be able to prove that the other speaker's arguments are incorrect. This part of a debate is called **refutation**.

In preparing for a debate he must think not only of the facts which prove his own statements, but he must try to think of the arguments which his opponent is probably going to use. His own facts should then be presented in such a way as to prove that he is right and his opponent is wrong.

Deciding on the arguments for and against a question is, therefore, the first thing to be done in preparing for a debate. Then an outline of the speech should be prepared.

ORAL EXERCISE

Class leaders may be appointed to assign topics to members of the class for debate. In each debate, one speaker should be chosen for the affirmative and one for the negative. The class should be conducted as a club meeting. (See page 133.)

Each speaker may be allowed three minutes for his first speech. He may speak later for one minute, answering his opponent's arguments.

The class may vote on the question after the speakers have given their arguments.

The class leaders may also be on the watch, in other classes, for questions on which there is a difference of opinion among the pupils. Some of these questions may be assigned for debate in the English class.

Topics for debates may also be assigned from the following list:

1. All boys should learn how to cook.
2. All girls should learn how to use tools.
3. Moving pictures do boys and girls more harm than good.
4. A city boy has more advantages than a country boy.
5. English is the most important subject that we study.
6. The rivers of the United States have affected its history more than its mountain ranges.

41. ELLIPTICAL SENTENCES

Often in speaking and sometimes in writing, we omit parts of a sentence, which are understood without being expressed. It is sometimes puzzling to know the correct form of a word to use, unless we know how it fits in with the parts of the sentence that are understood. Thus: Who is there? I (am there).

In such an answer, you might make the mistake of using *me*, if you did not realize that the pronoun used is the subject of a verb understood.

A sentence which lacks some part that is necessary grammatically, but not necessary to the sense, is an **elliptical sentence**.

Notice the parts omitted in the following sentences :

1. Who met you? Aunt Jean (met me).
2. (You) come as soon as (it is) possible.
3. Is he as tall as his father (is tall)?
4. Ralph is stronger than I (am strong).
5. (I wish you) good evening.
6. Do you like baseball? Yes (I like baseball).
7. I saw three pheasants; Robert (saw) one.
8. He said (that) he would come.
9. I remember all (that) you told me.
10. When (I was) on my vacation, I met a famous golf player.
11. The coat fits my sister better than (it fits) me.

EXERCISE

I. Supply the missing part in each of these elliptical sentences. Then give the syntax of the italicized words.

1. Our school closes at *three*.
2. If *necessary*, I can go for a doctor.
3. The person *I* went for had gone.
4. I was interrupted while *writing* to you.
5. I gave a quarter, and Martha fifty *cents*.
6. Do take off your *coat*.
7. I think *he* is right, don't *you*?
8. Good *morning*.
9. What a *noise*!

10. You live nearer to the school than *I*.
11. Father writes to Mother more often than *to me*.
12. Father writes to Mother more often than *I*.

II. Answer the following questions by an elliptical sentence. Be sure to use the correct form of the pronouns in your answers. Tell the case of each substantive in your answer.

1. Were you there?
2. Who was there?
3. Where did your mother sit?
4. Who is taller, you or I?
5. From whom did the telegram come?
6. Where do we go next?
7. What have you in your hand?
8. Is it raining or snowing to-day?
9. What books have you read recently?
10. Were you to blame or was he?

42. WORDS AS DIFFERENT PARTS OF SPEECH

I. There are some words in our language which are always used as a certain part of speech. For example, you can be sure that proper names, such as *Margaret* and *Thomas*, will be nouns wherever you see them. You can be almost positive that the words *ask*, *speak*, and *told* are verbs, and you know that the words *softly* and *loudly* are adverbs.

What can you say, however, of words such as *walk*, *play*, *race*, *sleep*, and *talk*? These action words may be verbs or nouns. For example,

- I *walk* to school every morning.
- I had a pleasant *walk* this morning.
- I saw Maude Adams *play* in "Peter Pan."
- I saw Maude Adams in the *play*, "Peter Pan."

The word *clean*, for example, may be an adjective or a verb :

I shall be glad to go home to a *clean* room.

The maid is going to *clean* my room to-day.

The word *fast* may be used as four different parts of speech :

He is willing to *fast* during Lent.

The *fast* lasted only one day.

The boy ran as *fast* as he could.

The *fast* express was pulling in.

What part of speech is *fast* in each of these sentences?

The classification of words as parts of speech depends on their use in a sentence.

II. The words *who*, *which*, *that*, etc., are sometimes confusing because they are used as different parts of speech.

Who was walking with you this morning? (Interrogative pronoun)

I asked the lady *who* sat next to me. (Relative pronoun)

Which person do you mean? (Interrogative pronoun)

I don't know the name of the book *which* has just been published. (Relative pronoun)

That is the man who spoke. (Demonstrative pronoun)

I never saw the building *that* you mentioned. (Relative pronoun)

That man is an interesting speaker. (Demonstrative adjective)

III. Certain words which occur frequently in our daily conversation may be adverbs, prepositions, or conjunctions. Such words are *before*, *after*, *since*. For example,

Since I have been in New York, I have seen many wonderful things. (Conjunction)

Since my first visit, I have written to my cousin every week.
(Preposition)

She went to California the next month, and I have not seen her *since*. (Adverb)

IV. Words that are usually adjectives are sometimes used as pronouns. Such adjectives in common use are *each*, *one*, *all*, *both*. For example,

Each person is to give ten cents toward the present. (Adjective)

Each of us is to bring his own lunch to the picnic. (Pronoun)

V. *But* may be a preposition or a conjunction; that is, it may show relation between words, or may connect words, phrases, or clauses. Used as a preposition, it always means *except*.

Every one *but* me knew the history lesson. (Preposition)

I should have studied that, too, *but* we had some unexpected visitors. (Conjunction)

EXERCISE

I. Use the following words as nouns and verbs: turn, comb, house, pen, sweep, question.

II. As how many parts of speech can these words be used?

calm	quiet	thought
better	sound	mind

III. Name the part of speech of each italicized word:

1. Choose *either* book that you prefer.
2. *Either* Ethel or I will be there to meet you.
3. *Either* of the answers is correct.
4. *Spring* is the pleasantest season of the year.

5. A sunny *spring* day makes us all feel happier.
6. It is hard to *spring* out of bed the first time you are called on a cold morning.
7. *That* girl has not been late once this year.
8. The bell *that* rang was a fire alarm.
9. I thought *that* it was time for the end of the recitation.
10. This hair ribbon is my sister's, but *that* belongs to me.
11. *After* a long time, the boy returned to his home.
12. He returned *after* he had been away seven years.
13. I tried to study, *but* it was impossible when every one was talking.
14. Every one *but* me had finished his lesson.
15. *What* are you looking for?
16. *What!* Do you mean to say he did not tell you the truth?
17. *What* color is your new dress?
18. We asked him *what* he wanted.
19. I cannot make this without a *saw* and other tools.
20. The *play* that we *saw* yesterday is the best *one* I have seen this *winter*.
21. *One winter* day I learned something I never knew *before*.
22. *Before* that time, I had always supposed that *all* robins went south every *winter*.
23. *Before* I had had my breakfast, I saw a robin on the dining room window sill.
24. A rider dashed into the banquet hall with the message that *all* was over; the city had fallen.
25. "I'm sorry that I spelled the word,
I hate to go *above* you."
26. The *above* quotation is from Whittier's "In School Days."
27. The stars *above* are twinkling in the deep blue sky.

43. THE INTRODUCTION TO A STORY

1. It must have been three weeks or a month after I entered the school that, on a rainy holiday, I was met by two boys who ordered me peremptorily to "halt." I was led directly to my own room, which I was surprised to find quite full of boys, all of whom were grave and silent.

"The prisoner will stand in the middle of the room and look at me," said the presiding officer, in a tone of dignified severity.

I was accordingly marched into the middle of the room and left alone, where I stood with folded arms, as became the grand occasion.

"Arthur Bonnicastle," said the officer before mentioned, "you are brought before the High Court of Inquiry on a charge of telling so many lies that no dependence whatever can be placed upon your words. What have you to reply to this charge? Are you guilty or not guilty?"

"I am not guilty. Who said I am?" I exclaimed indignantly.

"Henry Hulm, advance!" said the officer.

JOSIAH GILBERT HOLLAND.

Here you have only the introduction of a story. What are you told about the time and the place? How many characters are presented?

You will notice that this introduction gives you also some idea of what the story is to be about. You know that the subject of the story is the trial, by his schoolmates, of a boy who did not tell the truth. A good introduction always gives you some suggestion as to the events of the story. This is sometimes called the **situation**.

2. Notice the following introduction :

One beautiful summer morning a boy and girl walked slowly down a shaded street in a small Western town.

This introduction gives the **time**, the **place**, and the **characters**, but it gives no suggestion as to what is going to happen. The boy and the girl may be lovers; they may be brother and sister. They may be planning some mischief; they may be quarreling. You have no idea of their personalities, or of their action or the reason for it. This introduction gives you no suggestion for a story. There is no situation.

3. Read the following short introduction :

John Morris had never believed in ghosts. Even in his childhood he had laughed with contemptuous derision when he had heard stories of haunted houses and ghostly apparitions. Now that he was alone in this dreary and mysterious room at midnight, he felt little of the apprehension that a more timid soul might feel. He made himself comfortable in the big chair by the shaded light and settled down with his book, confident of an untroubled night. If a remembrance of his boasting and his friend's warning came to him, it disturbed him very little.

This introduction names the character, *John Morris*; it tells you the time, *midnight*; and also the place, *this dreary and mysterious room*. How are you told what kind of story this tale is to be?

WRITTEN EXERCISE

Write two introductions for short stories which will give not only the time, the place, and the characters, but also some suggestion as to the nature of the story.

44. TELLING A STORY

EXERCISE

I. Make an outline for a story, using one of the introductions you have written.

II. Write a story entitled "The High Court of Inquiry," using the introduction which is given on page 305, or a story called "The Ghost That Laughed," from the introduction on page 306.

45. CAPITALIZATION AND PUNCTUATION

I. Capitalize the first word in a title and every other word, except prepositions, conjunctions, and articles.

EXAMPLES.

The picture is called "Washington Crossing the Delaware."
Have you read "Boots and Saddles" by E. B. Custer?

II. Use the comma to set off from the rest of the sentence a word, phrase, or clause used as an appositive.

Which of the appositives below are phrases? Which are clauses?

1. The usurper, Duke Frederick, has an only daughter, Rosalind.

2. He felt sure of one thing, that he never wanted to paint fences again.

3. This was the order, to start from the town hall at ten o'clock.

WRITTEN EXERCISE

I. Capitalize the following titles of books and make sentences using five of them :

1. for the honor of the school
2. the prince and the pauper
3. rab and his friends
4. being a boy
5. great inventions and discoveries
6. king arthur and his knights

7. bob son of battle
8. peter and wendy
9. eight cousins
10. the man without a country

II. Make sentences using the following expressions as appositives, and punctuate the sentences correctly. Tell whether the groups of words are phrases or clauses.

1. that we were home at last
2. to mend stockings
3. an English author
4. a good place for a picnic
5. the most exciting moment
6. that the victory has been won
7. hurting her feelings
8. to be scolded unjustly
9. General Pershing

46. PRACTICE IN USING PRONOUNS CORRECTLY

EXERCISE

I. Supply the correct form of the personal pronoun of the first person singular :

This morning when — started for school it was very late. Somehow, it is always — who am late at our house. When — looked for — rubbers, — could not find them anywhere. — mother helped — look for them, but all the time she kept telling — that none of the other girls was so careless as —. When — finally started, the rubbers — was wearing were not —. They belonged to — sister who does not like to have any one borrow her things. — hoped that she would not know that it was — who borrowed them. They were really too large for —. — ran all the way to school so that — would not be late, because the teacher had

told the whole school only the day before that it was — who had the most tardy marks. When — came to take off the rubbers, — found that — had lost one of them. Now — shall have to save from — allowance to buy — sister a new pair of rubbers. Nobody ever was so unlucky as —.

II. Supply the correct forms of the following :

who, whom, whose

1. — told you to go?
2. — did you invite to your party?
3. He asked — we wanted to see.
4. This is the man for — we waited so long.
5. — hat have you taken?
6. I did not know the name of the person — he addressed because there were so many people around me — were talking.

he, his, him

1. I often went to play with — when — lived near us.
2. I was surprised to hear that it was — who had won the prize.
3. The very best of everything was always for —, and the largest share was always —.
4. It was — who first told us about the Eskimos.
5. Of course, the secret was only between Mark and —.
6. I like his brother better than —.
7. His cousin is one year older than —.

III. Write sentences containing

1. A personal pronoun of the first person plural used as attribute complement.
2. A personal pronoun of the third person singular used as object of a preposition.
3. A personal pronoun of the third person plural used in apposition with a noun in the nominative case.

4. A personal pronoun of the first person singular used as indirect object.
5. A pronoun used to show possession.
6. A demonstrative pronoun used as subject of a verb.
7. A relative pronoun used as direct object of a verb.
8. An interrogative pronoun used as subject of a verb.
9. A personal pronoun of the third person singular, feminine gender, used as attribute complement.
10. A personal pronoun of the first person singular used as direct object of a verb.

47. A STORY TO COMPLETE

Della finished her cry. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray back yard. To-morrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling. Something just a little bit near to being worthy of the honor of being owned by Jim. . . .

* * * * * * *

Instead of obeying, Jim tumbled down on the couch and put his hand under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em awhile. They're too nice to use just at present. I sold the watch to get money to buy your combs, and now suppose you put the chops on."

You are given here the introduction to a story and the conclusion. The introduction gives you a suggestion as to what kind of story it is to be. The conclusion gives you a

hint as to what has happened. Read the two carefully and plan how you would write the story.

Decide from the introduction what sort of people Jim and Della were. Were they rich or poor? What sort of man was Jim? How did his wife feel about him? What do you know about Della? In writing your story, you must try to bring out the characteristics which you have decided belong to each person in the story.

In the conclusion, you have a definite result or consequence of something that has happened in the story. It is your part to explain how this result came about. "Let's put our Christmas presents away. . . . I sold the watch . . . to buy your combs." What has that to do with Della's Christmas present for Jim? Why couldn't Della use the combs? It is your problem to account for this conclusion.

See how successfully you can make the body of your story do these two things: give a picture of your characters and work out the problem. If you are successful, your story will have two important elements, **character study** and **plot**.

The plot of a story is the series of events which brings about a certain result in the lives or characters of the **central figures in the story**.

WRITTEN EXERCISE

Using the introduction and conclusion above, write a story of Della and Jim. Make an outline of the body of your story before you begin to write.

48. WRITING ADVERTISEMENTS

WRITTEN EXERCISE

I. Write an advertisement of an article that has been found. Also of something that has been lost.

II. Write five advertisements on the subjects suggested in the exercise on page 279, or any other subjects you may choose. Be sure that one is the notice of an entertainment.

49. REVIEW OF NOUNS AND PRONOUNS

EXERCISE

A little French girl twelve *years* of age was asked by her teacher to write an essay about the *Americans*. It was during the war, at a time when only a small *river* separated the German *army* from that of the French. The Allies had been fighting three *years*, but they were now looking for help from the *Americans*. The little *girl's* composition was about the fellow-feeling which made the French and *Americans friends*. This is what she wrote.

"It was only a little *river*, almost a *brook*; it was called the *Yser*. One could talk from one side to the other without raising one's voice, and the birds could fly over it with one sweep of their wings. And on the two banks there were *millions* of men, the one turned toward the other, eye to eye. But the distance which separated them was greater than the *stars* in the sky; it was the distance which separates right from injustice.

"The *ocean* is so vast that the seagulls do not dare to cross it. During seven days and seven *nights* the great steamships of America, going at full speed, drive through the deep waters before the lighthouses of France come into view; but from one side of the ocean to the other hearts are touching."

I. Give the case of the fifteen italicized nouns above.

II. In the above paragraphs, find examples of

1. A personal pronoun.
2. An adjective pronoun.
3. A relative pronoun.
4. A demonstrative pronoun.

5. A personal pronoun, third person, singular number, neuter gender, used as subject.
6. A demonstrative pronoun used as object of a preposition.
7. A personal pronoun, third person, plural number, possessive case.
8. An indefinite pronoun used as subject of a verb.
9. A personal pronoun, third person, singular number, feminine gender.
10. An indefinite pronoun used as object of a preposition.

50. ANALYSIS OF SENTENCES

EXERCISE

I. Classify each of sentences 1-10 below, according to form and use.

II. Give the part of speech and syntax of each italicized word. If it is a noun or pronoun, give its case and tell how it is used in the sentence.

III. Select from the sentences two adverbial clauses, one adjective clause, two noun clauses. Tell how each is used in the sentence.

1. Between you and *me*, I think he is the guilty person.
2. I answered quickly that it was *I* who had unlocked the door.
3. *Every one* in the school, *except* Joan and *me*, was invited.
4. If you will wait a *minute*, I will show *you* that *this* is my book and *that* one yours.
5. *Whose* composition did the teacher say she liked best?
6. Why didn't she answer when I told *her* that it was *she* whose name was being called?
7. *One* of the girls *who* is in our class invited you and *me* to go home with her to spend the vacation.

8. It could not have been *he* who stole the *girls'* candy, because he was at home the entire evening.

9. *Whom* should I see at the station yesterday but Helen?

10. Every one told *them* that they would miss the train.

IV. In the selection on page 312, name the dependent clauses and give the syntax of each.

PART FOUR

1. THE HISTORY OF WORDS: DERIVATION

The meaning of a word is frequently made more intelligible by its derivation; that is, by information as to its history and the language from which it has come. Thus, the meaning of *peninsula* is more readily understood when we know that the word is made, or derived, from two Latin words meaning *almost* and *an island*. Such information is given in large dictionaries.

Consult the table of abbreviations in the front of the dictionary for the languages indicated by these abbreviations: A.S., L., F., Ger., Gr., Scot., It.

The words which make up the English language have come to us from many sources. The people who first lived in England were called Britons. They were conquered, at different times, by invaders from the mainland of Europe—the Romans, the Danes, and the Anglo-Saxons. The language spoken by the Anglo-Saxons became the language of the country, although a few words survived from the Britons, Romans, and Danes.

In 1066, England was conquered by the Normans, a people living in what is now France. At that time many Norman-French words, made from the Latin, came into the English language. In a later period, when educated men learned to speak Greek and Latin, many words from

those languages were added. Next to Anglo-Saxon, the words derived from Latin are most numerous in our language.

In modern times new words have been compounded from the Latin or Greek, as new inventions and scientific discoveries have added ideas which called for new names. From various foreign countries we have borrowed other words in the course of trade and travel in distant lands.

Illustrations of these words, added at different periods of English history, are as follows :

Early British words: crock, glen

Latin words introduced during the Roman invasion of England: street, wall

Greek words added when the Angles were converted to Christianity: pope, bishop

Norman-French words: peace, prison, castle, venison

Latin words added since 1066: locomotive, bicycle, conductor

Greek words: myth, attic, photograph, hypocrite

French words: prince, cadet, soldier

Italian words: piano, violin

The history of words reveals many interesting facts. *Mackintosh*, for instance, is named from the Scotch inventor of that garment; *cambric* is named for the French city Cambrai, where cambric was first made; *cereal* is derived from the Latin name *Ceres*, goddess of harvests.

A knowledge of the meanings of suffixes, prefixes, and stems, or roots, derived from the Greek and Latin will help you to understand at once the meaning of many words. Thus, if you know that the Latin prefix *contra* means against and that *dic* or *dict* means something said, you can define *contradict* without help.

EXERCISE

I. Find out from what languages these words are derived :

veil	telegram	coffee	gold
bungalow	babel	maize	trolley
potato	witch	vivacious	jury

II. What interesting information do you learn by looking up the history of each of these words?

macadam	copper	magazine
dandelion	urban	geography
curfew	lady	noon

III. Look up in a dictionary the following prefixes and suffixes and stems. Mention a word made from each.

1. The prefixes, *ad, de, dis, ex, in, mis, pro, trans*.
- 2.* The suffixes, *able, ance, er, ery, tion, less, ment, ous, y*.
3. The stems, *auto, fact, fin, mot, ped, script, vert, vis*.

IV. Explain the meaning of each of these words according to the meaning of the different parts :

abhor	granary	transact
antebellum	fertilize	predict
admission	readable	promote
exhale	payment	captive
intervene	collision	perfect

2. STUDY OF A POEM

O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done,
 The ship has weathered every rock, the prize we sought is won;
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring;

But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up — for you the flag is flung — for you the bugle trills,
For you bouquets and ribboned wreaths — for you the shores
a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

WALT WHITMAN.

ORAL EXERCISE

This poem was written by Walt Whitman after the assassination of President Lincoln on April 14, 1865. Whitman himself had served as an army nurse during the Civil War. Why does he call Abraham Lincoln "My Captain"? What does he mean by "the ship"? What other comparisons does he make in the poem? What is meant by "the prize we sought is won," "our fearful trip is done," "the port is near"?

Notice the use of contrast in the poem. Lincoln's assassination would have been tragic at any time, but coming at the moment of victory, the tragedy seemed doubly bitter. How does Whitman make us feel these two contrasting ideas: the exultation of victory and the tragedy of death? What two pictures does he make us see?

Read in the encyclopedia, a life of Lincoln, or a history of the United States, an account of the death of Lincoln. Then re-read Whitman's poem thoughtfully and memorize it.

3. COURTESY IN LETTER WRITING

Lexington, Virginia

December 14, 1869

General J. B. Gordon, President

Southern Life Insurance Company

Atlanta, Georgia

My dear General:

I have received your letter of the 3d inst., and am duly sensible of the kind feelings which prompted your proposal. It would be a great pleasure to me to be associated with you, Hampton, B. H. Hill, and the other good men whose names I see on your list of directors, but I feel that I ought not to abandon the position I hold at Washington College at this time, or as long as I can be of service to it. Thanking you for your kind consideration, to which I know I am alone indebted for your proposition to become president of the Southern Life Insurance Company, and with kindest regards to Mrs. Gordon and my best wishes for yourself, I am

Very truly yours,

R. E. Lee

The above letter is a notable example of true politeness in letter writing. Notice how definite, clear, and courteous is Lee's dignified refusal to accept the position. Not every

one can write letters like Lee's, but every one can write letters that are courteous in tone as well as clear and definite.

Courtesy is particularly important in business letters, for the reason that they are usually written to strangers who have no way of understanding your wants or of judging your attitude except as your letter reveals them. The letter should create a favorable impression, so that the receiver will feel willing to comply with the writer's wishes. Courtesy and tact form the best policy in any business relation.

Brevity in itself is a form of courtesy. The time of a busy man is too valuable to be spent on letters that use needless words. Business letters should state the important point as soon as possible and as definitely as possible. Care should be taken, however, to avoid being so brief as to seem blunt and rude.

In writing letters complaining about mistakes, it is poor policy, as well as a mark of discourtesy, to show anger or to put the blame on the other person. The mistake may have been unavoidable or it may have been the writer's own fault. Sarcasm and a pretense of wit are marks of poor taste as well as an ineffective means of accomplishing anything.

EXERCISE

I. Criticize the following letters from the standpoint of courtesy:

1

Medford, Oregon
Jan. 31, 1921

Dr. John L. Sanderson
Medford, Oregon

Dear Sir:

I paid the inclosed bill last month, and I do not want to see it again.

John H. Ackley

2

Independence, Kansas
July 15, 1920

The Commercial Bank
Montrose, Missouri
Gentlemen :

We have recently moved from Montrose to Independence, and my mother is having some difficulty in adjusting business matters. I am trying to help her by writing some of her letters. Will you kindly let us know how her account in your bank now stands? Please send her a statement immediately. I have a savings account in your bank, too. Will you kindly send me a statement at the same time you send my mother's? Thanking you for your courtesy, I am

Yours very truly,
Deborah E. Hadley

3

Mauch Chunk, Pa.
October 31, 1920

Thomas, Hunt & Co.
Philadelphia, Pa.
Gentlemen :

I ordered a pair of white canvas tennis shoes, size $5\frac{1}{2}$. Your order clerk must need glasses because he sent me tan shoes, size 6. I am returning them by parcel post. Send me the right size and color immediately.

Yours truly,
Alec Hurlburt

4

Fultonville, New York
Dec. 3, 1920

Mr. Edward Winthrop
Fultonville, N. Y.

Dear Sir:

You will have to pay \$2.50 a week for having your paths shoveled this winter instead of \$2.00 as you paid last year. The money is to be paid in advance.

Yours truly,
Howard L. Rogerson

II. Rewrite two of the letters given above, making them as courteous and tactful as you can.

4. CLASSIFICATION OF VERBS

I. You have learned that some verbs express action that is received by some person or thing. This receiver of the action may be the direct object or it may be the subject. (Janet *threw* the ball to her sister; receiver of the action is the direct object. The ball *was thrown* by Janet; receiver of the action is the subject.) In either case, the verb is a **transitive** verb. Other verbs do not express action received by any person or thing; they are **intransitive** verbs. (Janet *is* the best basket-ball player in the school.) Verbs are classified according to their **meaning**, as transitive and intransitive.

II. You have also learned that the part of a sentence which asserts may consist of a single verb or a verb phrase. In each verb phrase, there is one principal verb. The other parts of the verb phrase help this principal verb to make an assertion. Thus, in the sentence, "The man may have traveled many miles," *traveled* is the **principal** verb and

may and *have* are **auxiliary** or helping verbs. You have, then, another classification of verbs according to **use**, as principal or auxiliary verbs. Some of the common auxiliary verbs are: *may, can, must, might, could, will, would, shall, should, have, ought*.

III. Verbs are also classified according to **form**. Most verbs are changed to express past time by adding *d, t, or ed*; as, *I work, I worked*. Such verbs are called **regular** verbs. Other verbs express past time by some other change in the form of the verb. For example, *I sing, I sang*. Such verbs are **irregular** verbs. Tell which of the following verbs are regular and which are irregular: *break, begin, love, try, see, play, rise*.

A transitive verb is a verb expressing action that is received by some person or thing.

An intransitive verb is a verb expressing being or action not received by any person or thing.

The principal verb in a verb phrase is the one that makes the assertion.

An auxiliary verb in a verb phrase is one that helps the principal verb to make the assertion.

A regular verb is one whose past forms are made by adding *d, t, or ed* to the present.

An irregular verb is one whose past forms are not made by adding *d, t, or ed* to the present.

EXERCISE

Classify each verb in the following sentences as to meaning, use, and form:

1. We worked very hard in order that we might have the house clean before Mother came home.

2. Tom studied his lessons faithfully, but Mildred didn't care whether she passed her examinations or not.

3. The rod was scarcely known in his school —
Whipping to him was a barbarous rule.

4. He would not give us the key because he was afraid we might lose it.

5. People who spend their time indoors must get their excitement out of the newspapers, which tell of the accidents that befall people in real life.

6. I have never forgotten the first time I went to the circus.

7. My dread of thunder had its origin in an incident that occurred when I was a boy, ten years of age.

8. At sea, everything that breaks the monotony of the surrounding expanse attracts attention.

9. The old man could scarcely walk because he was crippled with rheumatism.

10. John's brother was pleased when John won the first prize in the contest.

5. PERSON AND NUMBER OF VERBS

Most verbs keep the same form, whatever the person and number of the subject, with one exception. Thus, we say *I make, you make, we make, they make*; but when the subject is in the third person singular, the form of the verb indicating present time changes and we say *he makes*.

A verb must agree with its subject in person and number.

The one time when we need to remember this rule is when a verb indicating present time is used with *he, she, it*, or some singular noun in the third person, as its subject. Then most verbs end in *s*.

Exceptions to this rule are *can, may, ought, must, shall, will*. They have no change in form to denote person or number.

The verbs *go*, *have*, and *do* have irregular forms to indicate present time in the third person singular. Thus,

I go, he goes I have, he has I do, he does

The verb *be* has several changes in form to agree with the subject. Note the following forms:

TO INDICATE PRESENT TIME

I am we are
you are you are
he is they are

TO INDICATE PAST TIME

I was we were
you were you were
he was they were

For other forms of the verb *be*, see page 421.

EXERCISE

I. Use the third person singular of each of these verbs in a sentence :

go	must	have	don't
tell	know	can	will

II. Use the correct form of *play* to indicate present time with each of these subjects :

We three boys	The fourth grade pupils
You	It
Ruth	My brother

III. Fill in the correct form of the verb in each sentence. Tell the person and number of the verb.

Supply some form of the verb be.

1. I — almost sure that the man — a beggar.
2. They — too proud to wear old clothes.
3. He — on his way home when he saw the parade.
4. They — all going to the circus.

Supply some form of the verb sing.

5. She —— much better than her sister
6. They —— in the choir.

Supply some form of the verb walk.

7. She —— to school every morning.
8. They —— a mile every evening.

Supply some form of the verb try.

9. He —— to do his work faithfully.
10. I —— to get home in time to help my mother get supper.

IV. Give the reason for the change in the italicized verbs in each of the following groups of sentences :

1. I *don't* like olives, although I *have* tried to eat them.

My brother *doesn't* like olives, although he *has* tried to eat them.

2. Mary *doesn't* come over to our house any more, and I *am* afraid that I *have* offended her.

Mary and Louise *don't* come over to our house any more, and we *are* afraid that one of us *has* offended them.

3. She *was* ready when we came.

They *were* ready when we came.

4. They *have* worked many hours, but *were* not able to finish the task.

He *has* worked many hours, but *was* not able to finish the task.

5. My mother *says* that she *does* not like to have us go to parties, except on Friday evenings.

My father and mother *say* that they *do* not like to have us go to parties, except on Friday evenings.

6. CORRECT USAGE: AGREEMENT OF THE VERB

I. The verb must agree with its subject in person and number. This rule applies, even if modifying words or phrases come between subject and verb.

RIGHT

You *were* there, Alice.
 Mary and George *have* gone.
 They *were* playing tag.
 Each of the boys *has* a bicycle.
 The man with all his friends
 and relatives *was* standing
 in the street.

WRONG

You *was* there, Alice.
 Mary and George *has* gone.
 They *was* playing tag.
 Each of the boys *have* a bicycle.
 The man with all his friends
 and relatives *were* standing
 in the street.

II. When a verb has two or more subjects which are connected by *and*, it must have the plural form to agree with them.

A pronoun must have the plural form to agree with two or more antecedents connected by *and*.

RIGHT

Poverty and obscurity *oppress* him who thinks that
they are oppressive.

WRONG

Poverty and obscurity *oppresses* him who thinks
 that it is oppressive.

III. When several singular subjects are preceded by *each*, *every*, or *no*, the verb is singular in form.

RIGHT

Every green leaf and every
 blade of grass *seems* grateful.

WRONG

Every green leaf and every
 blade of grass *seem* grateful.

IV. When a verb has two or more singular subjects connected by *or* or *nor*, it must have the singular form. A similar rule applies to pronouns.

RIGHT

WRONG

Either the president or his secretary *was* responsible.

Either the president or his secretary *were* responsible.

V. If a compound subject connected by *or* or *nor* is made up of both singular and plural substantives, the verb usually agrees in person and number with the nearest substantive.

RIGHT

WRONG

Neither Fred nor his sisters *were* invited.

Neither Fred nor his sisters *was* invited.

Either the boys or I *am* sure to meet you.

Either the boys or I *are* sure to meet you.

VI. When a collective noun denotes a group taken as a whole, it takes a singular verb ; when it denotes the separate members of the group, it takes a plural verb.

RIGHT

WRONG

A number of prominent men *were* present.

A number of prominent men *was* present.

The number of daily accidents *is* appalling.

The number of daily accidents *are* appalling.

The company *employs* a thousand men in its shops.

The company *employ* a thousand men in their shops.

The company *were* discussing the matter among themselves.

The company *was* discussing the matter among themselves.

VII. When a subject noun is plural in form but singular in meaning, it takes a singular verb.

RIGHT

WRONG

News an hour old *is* no longer new.

News an hour old are no longer new.

Measles sometimes *results* in dangerous complications.

Measles sometimes result in dangerous complications.

"Gulliver's Travels" *takes* you through many imaginary adventures. (The subject refers to the book as a whole.)

"Gulliver's Travels" take you through many imaginary adventures.

VIII. When two nouns connected by *and* refer to the same person or thing, or are taken together as one idea, the verb is singular.

RIGHT

WRONG

Bread and milk *is* a nourishing lunch.

Bread and milk are a nourishing lunch.

A stenographer and typist *is* wanted. (The meaning is that one person, who is both a stenographer and a typist, is needed.)

A stenographer and typist are wanted. (This would be correct if two separate individuals were meant.)

EXERCISE

Supply the correct verb form in each blank space, and tell which of the above rules applies :

1. Each of the girls — at home.
2. Health, strength, and happiness — from right living.
3. Time and tide — for no man. (Use a form of the verb *wait*.)
4. The work of Sir Walter Scott and his noble character — endeared him to every one.

5. Neither the blocks nor the toy dog — to be found anywhere.

6. Every day I — to my mother, "Can't I sleep a little longer?"

7. "Little Women" — given as a play last year.

8. The class — taking charge of the lesson period by themselves.

9. Six miles — too far to walk to-day.

10. Lord and Taylor — having a furniture sale this week.

11. — your mother want a new broom? (Use *don't* or *doesn't*.)

12. Each act and each word of ours — worth our thought.

7. GENERAL IMPRESSIONS AND DETAILS

THE KITCHEN OF AN ENGLISH INN

I entered and admired, for the hundredth time, that picture of convenience, neatness, and broad honest enjoyment — the kitchen of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smokejack made its ceaseless clanking beside the fireplace; and a clock ticked in one corner. A well-scoured deal table extended along one side of the kitchen, with a cold round of beef and other hearty viands upon it, over which two foaming tankards of ale seemed mounting guard. Travelers of inferior order were preparing to attack this stout repast, while others sat smoking and gossiping over their ale on two high-backed oaken settles beside the fire. Trim housemaids were hurrying backwards and forwards under the direction of a fresh, bustling landlady, but still seizing an occasional moment to exchange a flippant word and have a rallying laugh with the group round the fire.

WASHINGTON IRVING.

Read carefully the first sentence of this description of the kitchen of an English inn. What does the author tell you about the kitchen? Is he telling you what he saw in the kitchen or the ways in which his first general view impressed him? What are the impressions he received?

Read the rest of the paragraph. Notice the things the author mentions which show the *neatness* of the room: highly-polished vessels, well-scoured table, trim housemaids. What things do you think show the *convenience* of the kitchen? Notice how many things he describes which impress one with the sense of *enjoyment*.

The method which Irving has used in this description is the best one to follow in describing any place or thing. Give first the general impression which any one might receive. Then add the details which bring out or emphasize this impression.

ORAL EXERCISE

I. In the following description, the writer gives only the details. Read the paragraph. Members of the class may suggest good opening sentences, giving a general impression of this old and deserted house. When the class has decided which is the best introductory sentence, some one may read the paragraph, using this sentence as a beginning. You will see how much more interesting and complete the description has become.



The fence was broken, and the garden had long ago been choked with weeds. The moss-covered steps leading to the

porch were falling to pieces. The rusty lock was broken, and the door swung loosely and helplessly on its creaking hinges. The broken windows looked out on the road with a vacant stare. Above the gray walls the roof sagged wearily, and the chimney leaned forward at a perilous angle as if the slightest breath of wind would hurl its ancient bricks to the ground.

II. In the picture facing page 161, what is the general impression you receive when you first see the picture? Name all the things shown in this scene which could be used as details in describing the picture.

III. Examine a picture or a statue of Abraham Lincoln. (See the picture facing page 266.) What is the general impression you gain? Make a list of details which bring out this impression.

WRITTEN EXERCISE

I. Write a description of the picture facing page 161, stating first the general impression, then adding the details which emphasize it.

II. Write a paragraph describing a picture or statue of Abraham Lincoln. Try to bring out one definite characteristic for your general impression.

III. The following are opening sentences giving general views or feelings about persons, places, or things. Write a paragraph, using one of these sentences and adding suitable details.

1. The child was a neglected and pathetic figure.
2. The garden was one of those prim, old-fashioned ones seldom seen in these days.

3. One could easily see why the old Miller homestead was known as the "Haunted House."

4. The boy was the picture of sturdy, glowing health.

5. The room was not elaborately furnished, but it breathed an atmosphere of homelike comfort.

6. At the brow of the hill, the battle raged most fiercely.

8. DEFINITIONS AND EXPLANATIONS

Notice the difference between an explanatory statement about a word and its definition. The statement, "Football is an outdoor game between two teams" explains the word and gives you some idea of football; but it does not give a complete idea, nor does it tell the facts about football that distinguish it from other outdoor games.

Webster's Dictionary says: "Football, a field game played with a football, in which each of two contesting teams tries to kick or carry the ball to or through their opponents' goal or goal line." Then follows a fuller explanation of the three varieties of the game and a diagram of the football field; but the essential characteristics of football are summed up in the definition.

A definition of a word, to be correctly expressed, should have the same grammatical form as the term defined. For instance, a noun is defined by another noun or a phrase used as a noun, an adjective by another adjective or an adjective phrase.

One other point is important in making definitions. A word must not be defined by a term that is made from the given word. A person who does not know the meaning of *irresistible* will not understand it if you define it by saying "not to be *resisted*."

⌋ Note the following definitions:

GOOD

spring (v.): to leap

acceptable: worthy of being
taken or received

fine (adj.): finished, brought
to perfection, not
coarse or heavy,
delicate, not or-
dinary

food: nourishing material
taken into the body
to furnish new cells or
energy

POOR

what you do when you jump
off a wagon. (This is poor,
because the definition is not
expressed by a verb; it is
longer than necessary.)

worthy of being accepted.
(The term *accepted* is derived
from *accept* and thus the
definition is not clear.)

you can say a person has a
fine sense of humor or that a
piece of goods is made of fine
material. (This is an explana-
tion of how to *use* fine. It is
not a statement of its mean-
ing.)

what you eat. (This is not
clear, because it might apply
to poison, which does not
nourish the body.)

ORAL EXERCISE

I. Define these words, taking care to use clear definitions
that agree grammatically with the term defined:

occurring

amateur

concentrate

respectively

whether

humane

intrude

sanitation

latter

awful

stationary

capable

liable

eloquent

naturally

compliment

counsel

principal

II. Look up the explanation of one of these words in a large dictionary or encyclopedia and be able to give in two minutes a clear oral report on it :

percolator	saxophone	enunciation
hydroplane	pedometer	trawling
gopher	limousine	wireless

9. TENSE; SIMPLE TENSES

Note the following sentences carefully :

1. Robert *likes* tennis better than any other game.
2. Before he played baseball, Robert *liked* tennis better than any other game.
3. When Robert learns to play tennis well, he *will like* it better than any other game.

Note the change in time expressed by the verb in the three sentences. The first sentence makes an assertion which is true of the *present* time; the second, one that is true of *past* time; and the third, an assertion of something that will be true in the *future*.

You will notice that the verb in each sentence changes in form to show this change in time: Robert *likes*, Robert *liked*, Robert *will like*.

The change in the form of a verb to denote a change in time is called *tense*.

The present tense expresses action or being occurring in **present time**. The present tense is used also to state universal facts or truths that never change. For example,

The distance from New York to Chicago *is* about five hundred miles.

The past tense expresses action or being which occurred in past time.

The future tense expresses action or being yet to come.

These three tenses are called the **simple tenses** of the verb.

The present tense, active voice, does not change in form, except to agree with a subject in the third person singular.

Thus,

I	}	learn	he	}	learns
you			she		
we			it		
they					

The past tense is formed from the present by a change in form. The past tense has the same form for every subject.

Thus:

I	}	learned
you		
he, she, it		
we		
they		

The future tense is formed from the present tense with the aid of the auxiliary verbs *shall* and *will*. Note that *shall* is used to express simple future time with a subject in the first person whether singular or plural; and that *will* is used with all other subjects to express simple future time.

Thus,

I	}	shall learn	you	}	will learn
we			he, she, it		
			they		

NOTE. To express determination or promise, the use of *shall* and *will* is just the reverse of that illustrated above. See page 373.

EXERCISE

I. Give the tenses of the italicized verbs :

1. He *speaks* very clearly and plainly.
2. You *will hear* him, no matter where you are.
3. I think he *will speak* for twenty minutes.
4. The last time I *heard* him he talked only ten minutes.
5. I *enjoyed* every minute of his speech and wished he would talk longer.
6. I always *like* to hear an interesting speaker.
7. You *will have* time to hear the music.
8. I *shall play* the violin.
9. My sister *plays* the piano, but I *know* I *shall be* glad that I *learned* to play the violin.
10. My mother *told* me to practice every day.

II. 1. Write sentences using the correct tense of the verb *try* to express :

- (a) Something you wished to do last Tuesday.
- (b) Something you and your brother are going to attempt.
- (c) Something you are doing this minute.

2. Use the correct tense of the verb *walk* to express :

- (a) Something your baby brother does.
- (b) Something you intend to do to-night.
- (c) Something you did in coming to school.

3. Express present, past, and future action by means of the correct tense of *talk*.

10. TENSE ; COMPLETE TENSES

Note the following sentences :

1. I *have played* two sets of tennis.
2. When my mother called me, I *had played* my second set of tennis.
3. In ten minutes, I *shall have played* my second set of tennis.

The verb in sentence 1 expresses action that has been completed at the present time.

The verb in sentence 2 expresses action that was completed at a definite time in the past.

The verb in sentence 3 expresses action that will be completed at some time in the future.

To express these changes in time, verbs have three tenses, called **complete** or **perfect tenses**.

The form of the principal verb (*played*) used in these tenses is called the **past participle**.

The present perfect tense expresses action or being that is completed in the present.

The past perfect tense expresses action or being that was completed in the past.

The future perfect tense expresses action or being that will be completed in the future.

You will notice that some form of the auxiliary verb *have* is required to help the principal verb express the change in time in these complete tenses. Thus, the **present perfect tense** of a verb such as *tell* is as follows :

I	}	have told	he	}	has told
you			she		
we			it		
they					

The **past perfect tense** is as follows :

I	}	had told
you		
he, she, it		
we		
they		

The **future perfect tense** is as follows :

I	} shall have told	you	} will have told
we		he, she, it	
		they	

The form of the principal verb (*told*) in these tenses is the **past participle**.

EXERCISE

I. Give the tense of each italicized verb :

1. I *had wanted* to visit my cousins, Esther and Frank, for a long time.
2. My mother finally *consented* because I *had finished* my school year with a good record.
3. I *have not seen* Frank and Esther since that summer.
4. I *have thought* many times of the fun we had.
5. Frank *has planned* to visit me this summer.
6. We *shall have had* two pleasant vacations together.
7. Esther *has been* in the West on her uncle's ranch all winter.
8. In April she *will have been* there six months.
9. I *have written* to her every week.
10. We *had promised* to write to each other.

II. Write sentences containing each of these verbs in the form indicated :

- | | | | |
|-------------------|------------------------|--------------|-------------------|
| 1. <i>Make</i> | present perfect tense, | first person | singular |
| 2. <i>Do</i> | past | “ “ | third “ singular |
| 3. <i>Read</i> | future | “ “ | first “ plural |
| 4. <i>Sew</i> | past | “ “ | third “ singular |
| 5. <i>Walk</i> | present | “ “ | second “ singular |
| 6. <i>Run</i> | past | “ “ | third “ plural |
| 7. <i>Write</i> | future | “ “ | first “ singular |
| 8. <i>Draw</i> | present | “ “ | second “ plural |
| 9. <i>Learn</i> | future | “ “ | third “ singular |
| 10. <i>Choose</i> | past | “ “ | first “ singular |

III. Write sentences using the verb *know* to express these ideas :

1. Something that is true to-day.
2. Something that was true last week.
3. Something that has always been true.
4. Something that you are going to learn to-morrow.

IV. Give all the variations in time which may be expressed by

1. The verb *ask* with the subject *he*.
2. The verb *misspell* with the subject *we*.
3. The verb *have* with the subject *I*.
4. The verb *hurry* with the subject *she*.

11. THE POINT OF VIEW IN DESCRIBING THINGS

THE ISLAND

The appearance of the island when I came on deck next morning was altogether changed. Although the breeze had now utterly failed, we had made a great deal of way during the night and we were now lying becalmed about half a mile to the south-east of the low eastern coast. Gray-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow sandbreak in the lower lands and by many tall trees of the pine family, out-topping the others — some singly, some in clumps; but the general coloring was uniform and sad. The hills ran up clear above the vegetation in spires of naked rock. All were strangely shaped, and the Spy-glass, which was by three or four hundred feet the tallest on the island, was likewise the strangest in configuration, running up sheer from almost every side and then suddenly cut off at the top like a pedestal to put a statue on.

ROBERT LOUIS STEVENSON.

In this description of the island, where is the person who is describing the scene? Does he change his position during the description? The position from which a scene is described is called the **point of view**.

In the description of the Alaskan mountain scene on page 253, what is the point of view?

In describing any scene, be careful not to include details that could not be seen from your point of view. For example, if you are describing a house as if you were approaching from the front gate, don't tell things which may be seen in the back yard. If you wish to describe the back of the house, you must change your point of view. You must indicate in some way that you have moved and that you are now describing a different part of the scene. In the following description from "The Legend of Sleepy Hollow," what is the author's point of view? Where does it change? How is the change indicated?

It was one of those spacious farmhouses, with high-ridged but lowly-sloping roofs, built in the style handed down from the first Dutch settlers; the low projecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river.

From this piazza the wondering Ichabod entered the hall, which formed the center of the mansion and the place of usual residence. Here, rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops.

A great ostrich egg was hung from the center of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

WASHINGTON IRVING.

The point of view may, however, be a moving one. If you are describing the landscape seen from the window of a train, the scene will be described from a definite point of view, but it will be a constantly moving one.

EXERCISE

I. Discuss in class the two descriptions indicated by each of the following assignments:

1. Describe your house as seen from the porch of the house across the street. Describe it as seen from the window of the house next door.

2. Describe a home run in a baseball game as seen from the grand stand. Describe it as seen by one of the players.

3. Describe an aeroplane as you see it when you are standing near the starting platform. Describe the same plane when it is in the sky far above you.

4. Describe the circus from the point of view of a small boy peeping through a hole in the canvas tent. Describe the circus from the point of view of a person in the front row of benches.

II. Write one of the descriptions indicated above. Make an outline before you begin to write your description.

12. PRACTICE IN DESCRIBING THINGS

ORAL EXERCISE

Prepare an oral composition giving one of the following descriptions. Show that your point of view is a moving one.

1. While spending the summer in the country, you were obliged to go for the doctor on a dark night. Describe the scenes which you saw as you rode the lonely three miles on your bicycle.

2. Every morning you pass through an interesting part of town on your way to school. Describe what you see.

3. Describe the banks of a river as seen from a swiftly moving motor boat.

4. Give a description of a little village through which you pass on an automobile trip.

5. Describe a scene from the window of a train.

WRITTEN EXERCISE

Write a composition on one of the following topics. Change your point of view midway in your composition. Indicate, by a new paragraph, where the change is made and what your new point of view is.

1. Your schoolhouse as seen by a new scholar on the first school day in September.

2. Your room as it might be seen by your cousin, who is visiting you for the first time.

3. A cabin in the woods built by the Boy Scouts as seen by a group of boys who are planning to spend the night there.

4. A canoe as it is seen far out on the lake and as it comes to the shore.

13. REVIEW OF TENSE

By the use of the six tenses, you can express any change of time that you may wish. The following table shows all the changes in time expressed by the verb *play* with a subject in the first person singular.

Present	I play
Past	I played
Future	I shall play
Present Perfect	I have played
Past Perfect	I had played
Future Perfect	I shall have played

Give all the tenses of the verb *work*, using the third person singular of the masculine personal pronoun as the subject.

EXERCISE

I. Give the tense of each verb :

1. They had gone before I reached them.
2. I shall never speak to him again.
3. We buy all our groceries from Mr. Smith.
4. My mother told my music teacher that I had practiced my lesson every day.
5. Rip Van Winkle slept for twenty years.
6. When he awoke, none of his friends knew him.
7. If I am late this morning, I shall have been tardy five times this term.
8. I know that the teacher will scold me.
9. She has already written a note to my mother about it.
10. I shall not be tardy again.

II. Write sentences using the verb *finish* to express these ideas :

1. Something that happened yesterday.
2. Something that had already taken place when your sister came home.
3. Something you expect to do to-morrow.

14. THE PRINCIPAL PARTS OF VERBS

I. You have seen how verbs form their tenses by the use of auxiliary verbs. We always use the same parts of the principal verb to form tenses. Thus, the present perfect tense is always made up of *have* plus a form of the principal verb called the *past participle*. The future perfect tense is always formed from the auxiliary verbs *shall* (or *will*) *have* and the past participle. The parts of a verb which are always used to make its different forms are called the *principal parts*.

The **principal parts** of a verb are the first person singular number of the present and past tenses and the past participle. Combined with auxiliaries, these forms make all the tenses. Thus, the future is made by combining the present with the auxiliary *shall* or *will* (shall go). The present perfect is formed by the auxiliary *have* and the past participle (have gone); the past perfect, by *had* and the past participle (had gone); and the future perfect, by the past participle and the auxiliaries *shall* or *will* and *have* (shall have gone).

The chart below names the principal parts and the tenses that may be formed from them.

Present	Past	Past Participle
present tense future tense with <i>shall</i> or <i>will</i>	past tense	present perfect tense with <i>have</i> past perfect tense with <i>had</i> future perfect tense with <i>shall have</i> or <i>will have</i>

Thus, the principal parts of the verb *play* and the tenses formed from each are :

play	played	played
I play	I played	I have played
I shall play		I had played
		I shall have played

The principal parts of the verb *go* and the tenses formed from each are :

go	went	gone
he goes	he went	he has gone
he will go		he had gone
		he will have gone

The principal parts of regular verbs are easily formed, for every regular verb forms its past tense and its past participle by adding *d*, *t*, or *ed* to the present. Thus, the principal parts of *work* are *work*, *worked*, *worked*.

II. The principal parts of irregular verbs are more difficult and must be learned.

IRREGULAR VERBS

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
am	was	been
begin	began	begun
blow	blew	blown
break	broke	broken
choose	chose	chosen
come	came	come
do	did	done
draw	drew	drawn

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
freeze	froze	frozen
go	went	gone
get	got	got <i>or</i> gotten
give	gave	given
grow	grew	grown
know	knew	known
lay	laid	laid
lie (to rest)	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
shake	sank	sunk
show	sat	sat
sing	shook	shaken
sink	showed	shown
sit	sang	sung
slay	slew	slain
speak	spoke	spoken
steal	stole	stolen
swim	swam	swum
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
write	wrote	written

EXERCISE

I. Make oral sentences illustrating the use of

1. The present tense of *sit*.
2. The past perfect tense of *eat*.
3. The future perfect tense of *speak*.
4. The past tense of *lie*.
5. The past perfect tense of *rise*.
6. The past tense of *begin*.
7. The present perfect tense of *see*.
8. The past tense of *lay*.
9. The future perfect tense of *sing*.
10. The present perfect tense of *sink*.
11. The past tense of *do*.
12. The past perfect tense of *tear*.
13. The present perfect tense of *take*.
14. The future tense of *grow*.
15. The present perfect tense of *know*.
16. The past tense of *grow*.
17. The present perfect tense of *begin*.
18. The past tense of *think*.

II. Tell how each of the tenses indicated above is formed.

EXAMPLE. The past perfect tense of the verb *eat* is formed by the auxiliary *had* and the past participle *eaten*: *had eaten*.

III. Give the tense of each verb and tell from what parts of the verb each is formed:

1. I have written two letters this morning.
2. My uncle gave me a present, so I wrote and thanked him for it.
3. I was so thirsty that I drank two glasses of water.
4. I went to the store for my mother and bought some lace for a new dress which she had made for me.

5. I know that I shall freeze if I stay here much longer.
6. I had broken the points of two pencils and I had no others.
7. She sang whenever they asked her.
8. I drew a picture of a house for my little sister, but she tore it.
9. John likes all athletic sports ; he swims well and throws a ball farther than any other boy in school.
10. If he believes that the raft will not sink, I shall show him that it will.

IV. Give the tenses which may be formed from

1. The past participle of *come*.
2. The present of *does*.
3. The past of *tell*.
4. Each principal part of *build*.

15. A DISCUSSION OF CIVIC RESPONSIBILITIES

ORAL EXERCISE

Appoint some one to act as chairman of a series of class meetings called to consider the subject "Civic Responsibilities of Boys and Girls." The chairman, after consultation with the teacher, may assign the topics for discussion, and members of the class will prepare three-minute talks on the topics assigned.

Before the speeches are given, the chairman may appoint a secretary to take notes and make a report on the meeting. This report may be read to the class the next day.

At the meeting, the first talk should be a definition and general discussion of the meaning of the subject. The chairman should prepare this speech as his part of the program, bringing out the idea that it is the duty of boys and girls to become useful citizens.

The rest of the discussion may be divided in two parts: Our Duty to Ourselves, and Our Duty to Other People. Each subdivision of the outline will serve as a topic for discussion.

OUR DUTY TO OURSELVES

1. Acquiring an Education

- a. How much education does a boy or girl need?
- b. How can a boy or girl who has to leave school before going to high school acquire further education?
- c. Which subject taught in school contributes the most towards the making of good citizens?

2. Acquiring a Strong Body

- a. Why does the country need good health in its citizens?
- b. Of what value is an attractive personal appearance?
- c. What are some of the simple rules of health every boy and girl should follow? Discuss the rules that apply to the following:

fresh air
exercise

food
cleanliness

clothing
sleep

3. Acquiring Good Habits

- a. What is meant by thrift? Discuss Roosevelt's definition: "Thrift is common sense applied to spending."
- b. How does the government help boys and girls to save money?
- c. Why is America called an extravagant nation? Is this a thing to be proud of?
- d. What did thrift do to win the war?

WRITTEN EXERCISE

Write a report of the meeting on Civic Responsibilities, as if you were writing for a local newspaper. The best report may be chosen to be published in the school or town paper.

16. A DISCUSSION OF CIVIC RESPONSIBILITIES

(Continued)

ORAL EXERCISE

The second part of the class discussion of Civic Responsibilities may deal with the following topics :

OUR DUTY TO OTHER PEOPLE

1. Community Safety

- a.* How can fires be prevented?
- b.* How can accidents be avoided?

2. Community Health

- a.* How can boys and girls prevent the spread of contagious diseases?
- b.* How can they help to keep their town clean?

3. Guarding Public Property

- a.* Why should boys and girls use public buildings carefully?
- b.* What can they do to guard public property in these places?
 - streets
 - libraries
 - schools
 - playgrounds
 - parks
- c.* Why should textbooks furnished by the school be carefully used?

GENERAL TOPICS

Why should citizens of a country like ours be more responsible for its welfare than citizens of a monarchy?

What does the government do for us in our everyday life?

What should a future voter know about the country's laws?

How can a boy or girl show patriotism?

WRITTEN EXERCISE

Write an account of the meeting in a letter to be sent to an absent classmate or a former teacher. The best of the letters should be selected by the class and mailed to the person for whom they were written.

17. CORRECT USAGE OF VERBS: LIE, LAY, SIT, SET, GOT

I. *Lay* is transitive; *lie* is intransitive.

Lay, the present tense of the first verb, and *lay*, the past tense of *lie*, are easily distinguished by the difference in meaning and in the time expressed.

Read carefully the principal parts and the sentences in which different forms of these verbs are used correctly:

lay, laid, laid

lie, lay, lain

Lay aside your work.

Lie down and rest.

I laid aside my work.

I lay down and rested.

I have laid aside my work.

I have lain down.

I was laying the work aside.

I was lying down, resting.

Where did you lay my book?

Our farm lies just over the hill.

II. *Set* is generally transitive; *sit* generally intransitive.

Set, in some of its meanings, is intransitive, being used without an object; as, The sun set; He set out on a journey.

Repeat the following forms until they become familiar to you :

set, set, set

sit, sat, sat

Set the kettle on the stove.

Sit down awhile.

I set the kettle on the stove an
hour ago.

I sat down.

The kettle was set on the stove
before supper.

I have sat down awhile.

The hen sits on her eggs.

III. The principal parts of *get* are *get, got, got* or *gotten*.

One of the commonest correct uses of the verb *get* is in the sense of *to go and obtain*; as,

I need to get a new brush.

I got a new brush at the drug store.

Have you got your ticket yet?

The meaning here is: Have you gone and purchased your ticket?

The following uses of *get* are also correct :

MEANINGS

EXAMPLES

To arise

We got up at six this morning.

To become

How long will it take to get well?

To cause to be

Did you get your feet wet?

To receive

He gets low wages.

To secure

I got a good night's rest.

The verb *get* is a much overworked word. It is one of the oldest in our language and was used to express many meanings at a time when more exact words had not come into English speech. It is much better to use an exact word in place of *get* wherever it is easy to do so.

EXAMPLES.

I would have *arrived* (not *gotten* there) sooner if I hadn't missed the car.

She has never *recovered* from (*not gotten over*) her fall.
 Did you *buy* (*not get*) your coat at Frazier's?
 I *received* (*not got*) your letter this noon.
 The bird *escaped* (*not got away*) from me.

Learn the following rules for *get*:

1. It is better form not to use *got* with *have* simply to denote possession. *Have* alone is sufficient. Thus,

RIGHT

I have a bicycle.

I have three lessons to study.

WRONG

I have got a bicycle.

I've got three lessons to study.

2. It is better form not to use *got* with *have* to mean *must*. *Have* alone or *must* is sufficient.

RIGHT

I have to go.

You must believe me.

WRONG

I've got to go.

You have got to believe me.

3. It is incorrect to say, "I couldn't get to do something."

RIGHT

I couldn't go.

He didn't have time to cut the grass.

WRONG

I couldn't get to go.

He couldn't get to cut the grass.

EXERCISE

I. Supply the correct form of the verb in the blanks below :

1. My aunt — down and stayed half an hour. (*sit* or *set*)
2. The hen — an egg in the hay loft. (*lay* or *lie*)
3. That stone has — in the road for a week. (*lie* or *lay*)
4. The linen was — away in lavender. (*lie* or *lay*)

5. Dot, —— the kettle on the hob. (*set* or *sit*)
6. How long have you been —— there? (*sit* or *set*)

II. Write sentences using correctly the following expressions :

- | | | |
|-------------|---------|----------------|
| 1. have sat | 4. lays | 7. was setting |
| 2. had set | 5. laid | 8. was lying |
| 3. has lain | 6. lie | 9. did not lay |

III. Write four sentences using *got* or *get* correctly in the sense of *to go and obtain*.

18. REVIEW OF VOICE

Any transitive verb may be changed in form to indicate a change in the receiver of the action of the verb.

If the receiver of the action is the direct object of the verb, the verb is said to be in the **active voice**. If the receiver of the action is the subject of the sentence, the verb is said to be in the **passive voice**. Thus,

The little boy *stole* an apple.

The apple *was stolen* by the little boy.

Stole in the first sentence is a transitive verb in the active voice. The action is received by the direct object of the verb, the noun *apple*. In the second sentence, *was stolen* is the passive voice of the same verb. Note that the receiver of the action, the noun *apple*, is now the subject of the sentence. In what other way has the sentence been changed? What does the subject of the first sentence above become in the second sentence?

Change the following sentences so that the verbs will be passive instead of active. Do this by changing the form

of the verb, by changing the direct object to the subject, and by changing the subject to a prepositional phrase.

1. The teacher asked me a question.
2. The boy threw the stone.
3. My mother gave me a present.
4. The car struck a man and killed him.
5. The boys robbed a robin's nest.

Notice how the passive voice is formed. *Was stolen* is made up of one of the principal parts of the verb and the auxiliary *was* (a form of the auxiliary *be*). What principal part is used? How is a change of tense expressed in the passive voice? Note the following :

PASSIVE VOICE

Present	It is stolen
Past	It was stolen
Future	It will be stolen
Present Perfect	It has been stolen
Past Perfect	It had been stolen
Future Perfect	It will have been stolen

You will see that the tenses are formed by a change in the auxiliary. The past participle of the principal verb is always the same.

EXERCISE

The two contending forces were fighting a great battle. Every man was firing his rifle, and the air was filled with shells from the big artillery guns. The men had been stationed in their places by their officers. Suddenly a sharp command was given by the officer in charge. To the soldiers' astonishment, they were told that they should cease firing. In a moment, everything was still over the whole field. When the men asked the com-

manding officer for the reason, they learned that the armistice had been signed by the enemy. The war was over.

I. Give the voice of each transitive verb in the preceding paragraph.

II. Rewrite the paragraph, changing the voice of every transitive verb. Is there any place where a change of voice makes an awkward sentence? Are there any sentences which you think are improved by the change you have made?

19. EXPLANATIONS: ORAL AND WRITTEN

ORAL EXERCISE

I. Explain to the class the meaning and origin of the following well-known expressions used in writing and speaking:

- | | |
|----------------------------------|-----------------------------|
| 1. Aladdin's lamp | 7. Crossing the Rubicon |
| 2. Castles in the air | 8. The apple of discord |
| 3. A M $\ddot{u}$ nchhausen tale | 9. A Quixotic deed |
| 4. Damon and Pythias | 10. David and Jonathan |
| 5. A Herculean task | 11. To meet one's Waterloo |
| 6. Cutting the Gordian knot | 12. Not worth a continental |

II. Define one of the following terms so that every one in the class will understand it. Use an example, a diagram, or an illustration, if necessary.

soldering	feather stitching
rabbiting	cross stitch
beveling	a French seam
a tourniquet	a French knot
carbohydrates	stenciling
artificial respiration	a sailor's knot

WRITTEN EXERCISE

Write a paragraph of explanation on one of these subjects:

1. What I Should Do in Case Our House Was on Fire.
2. How to Sharpen a Pencil — A Girl's Way and a Boy's Way.
3. How Do People Get Their Nicknames?
4. A Good Loser and a Good Winner.
5. Why I Should Like to Live on a Farm.
6. How to Make a Stencil Pattern.
7. Making a Tool-box Useful around the House.
8. Things One Can Do with Clay.
9. How Our Country Ratifies a Treaty.
10. How to Remove Ink Stains from Clothes.

20. MAKING SENTENCES FORCEFUL; ARRANGEMENT

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning, we aimed not at independence. But there is a divinity which shapes our ends. The injustice of England has driven us to arms; and blinded to her own interest, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the Declaration? . . .

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God, it shall be my dying sentiment — Independence *now* and *Independence forever*.
DANIEL WEBSTER. From *The Supposed Speech of John Adams*.

You have learned the importance of making interesting and definite sentences at the beginning and the end of your paragraphs. The other sentences in your paragraphs also should be clearly worded and as forceful as possible.

Read the paragraphs from Daniel Webster's speech aloud. Notice how forceful his sentences are.

One way of securing emphasis and force is by the arrangement of the parts of a sentence.

Words, phrases, or clauses may be taken out of their natural order for the purpose of emphasis.

An adjective following a word attracts more attention than one preceding it. For example,

The weary and hungry boy stumbled to the fire.

The boy, weary and hungry, stumbled to the fire.

A clause which is inverted, or placed at the beginning instead of the end of a sentence, often adds emphasis.

I shall stay here until there is some one to take my place.

Until there is some one to take my place, I shall stay here.

In sentences, as in paragraphs, the most forceful places are the beginning and the end. A word may be placed in one of these positions for the purpose of giving it increased emphasis. Which of the following sentences is more emphatic?

All the hope that I have in this life, I am now ready to stake upon it.

I am ready to stake upon it all the hope that I have in this life.

Consider whether Webster's last sentence would be more or less forceful if it read:

It is my living sentiment, and by the blessing of God, Independence now and Independence forever shall be my dying sentiment.

WRITTEN EXERCISE

Rewrite the following sentences, making them more emphatic by changing the order of some of the words, phrases, or clauses :

1. Our fathers brought forth on this continent fourscore and seven years ago a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

2. I have lived here and I will die here.

3. The struggle into which we have now entered is an American struggle, because it is in defense of American honor and American rights, but it is a world struggle, something even greater.

4. The man has been nominated for president, they say.

5. John will never give up, although all the circumstances are against him.

6. The happy, singing child came like a ray of sunshine into the room.

21. MAKING SENTENCES FORCEFUL; SIMILAR CONSTRUCTION

I. Note the use of similar grammatical construction in these sentences :

All that I am, all that I have, and all that I hope in this life, I am ready to stake upon it.

My judgment approves this measure, and my whole heart is in it.

Your sentences will be more forceful if you use similar or balanced constructions to emphasize ideas that are similar or contrasted.

The following sentences are corrected to show a balanced construction :

They left the room hastily and *with a loud noise*.

They left the room hastily and *noisily*.

In the morning I hate to get up, but *when it is evening*, I hate to go to bed.

In the morning I hate to get up, but *in the evening* I hate to go to bed.

II. You will find antonyms useful in balanced sentences. Note *sink* or *swim*, *live* or *die*, *survive* or *perish* in Webster's first sentence (page 358). Note also the use of antonyms in the following balanced sentence :

We are *rich* and *happy*; our neighbors are *poor* and *sorrowful*.

WRITTEN EXERCISE

I. Make balanced sentences, using some of the following antonyms :

early	late	success	failure
laugh	cry	every one	no one
ancient	modern	last	first
wise	foolish	give	take

II. Rewrite the following sentences, using balanced construction for similar or contrasted thoughts :

1. In the winter I live in the city ; but my home is in the country during the summer months.

2. Louise reads clearly and slowly, but Arthur reads in an indistinct voice and in a rapid way.

3. Every one considers him lazy, without efficiency and having no ambition.

4. During his prosperity, he helped his friends; now when he is in poverty, help is refused him by his friends.

5. We were told to keep our eyes to the front and that we should march straight forward.

22. MAKING SENTENCES FORCEFUL; CONDENSATION

The most important rule for writing forceful sentences is the following: **Plan carefully just what you want to say; then express your meaning in the fewest words possible.** Be concise and definite.

1. A careful choice of words will help you in condensation. Sometimes a whole clause or phrase may be expressed by a single, well-chosen, forceful word. For example,

The boy who was always afraid of being hurt, refused to go farther into the forest.

The cowardly boy refused to go farther into the forest.

I told him the story and then told it all over again two more times.

I repeated my story twice.

2. Do not repeat a thought unnecessarily.

Correct the following sentences, making them as concise as possible:

The blind girl was afraid to cross the street because she could not see.

Every one wondered why he did not come back so that his return was a great surprise to all the people.

WRITTEN EXERCISE

Rewrite the following sentences, making them more clear and forceful by condensation:

1. We tried to work every example in the lesson, but the examples were harder than those we have every day, so we could not find the answer to every problem.

2. When Abraham Lincoln stepped forward and faced the crowd, there was a breathless hush and everything was silent and he began to speak and every one listened to the man who was speaking.

3. The man who had stolen ran down the street as fast as he could run without stopping.

4. The English established the first permanent settlement which did not have to be abandoned, in Virginia in 1607.

5. Dr. Hale wrote "The Man without a Country" for the purpose of arousing people's patriotism for their country.

6. The man who does not tell the truth usually finds himself without any friends and is alone in the world.

7. Every one wondered why they did not build the post office again after the fire had completely burned it and it was in ruins.

8. The room was very clean and always in order and there was no dust to be seen anywhere on the furniture.

9. Alice tried hard to keep from laughing, but it was so difficult that she could scarcely keep her face straight.

10. The train was reported to be coming in at the time it was due, and at once it immediately came around the curve, smoke puffing and the bell clanging, and pulled into the station.

23. MODE; SUBJUNCTIVE FORMS IN COMMON USE

I am going home.

Would that I were going home!

Go home.

Note the differences in meaning in the sentences above. The first states a fact. The second expresses something that is not an actual fact but a wish. The third expresses a com-

mand. What is the form of the verb in each case? Which is different from any of the forms you have studied?

This change in the form of the verb is called **mode**.

Most of the verbs that you use are in the **indicative mode**. This is the form used to state a fact or ask an ordinary question. Sometimes, however, we use another form of the verb to indicate that we wish to express something that is not a fact, but a wish or a prayer, or a condition that is actually contrary to fact. This form of the verb is called the **subjunctive mode**. A verb used in a command is in the **imperative mode**.

Mode is a change of the form of a verb to denote the manner of asserting action or being.

The indicative mode is used to state a fact or ask a question.

The subjunctive mode is used to express something merely thought of, and not a fact.

The imperative mode is used to express a command or entreaty.

There are only three common uses of the subjunctive mode.

1. The subjunctive is used to express a wish.

He *was* here a few minutes ago. (Indicative)

I wish he *were* here now. (Subjunctive)

The first sentence above expresses a fact; the second expresses a wish. Notice the change in the verb.

2. The subjunctive is used to express a prayer.

Hallowed *be* thy name. (Subjunctive)

God's name *was praised* by the people. (Indicative)

3. The subjunctive is used to express a condition contrary to fact.

It *was* raining, so he carried his umbrella. (Indicative)

If it *were* raining, he would carry his umbrella. (Subjunctive)

If I *were* in your place, I should be careful about what I said.
(Subjunctive)

If this *be* treason, make the most of it. (Subjunctive)

Unless he *go* first, I cannot follow. (Subjunctive)

The forms of the subjunctive differ from the indicative in two tenses only, present and past. The verb *be* has subjunctive forms for each of these tenses. Other verbs differ only in the present tense, active voice, and in the present and past tenses, passive voice, where *be* is the auxiliary. (For the forms of *be* see page 421, and for the subjunctive of a model verb see page 425.)

There are only a few subjunctive forms that you are likely to use in writing and conversation. These are: *if I were*, *if he were* (sometimes *if it be*), and the third person singular of other verbs, where the *s* is dropped in the subjunctive.

EXAMPLES.

If I *were* able to skate, I should be glad to join your party.

If he *were* not here, they would not have quarreled.

If he *were* my friend, I should tell him what I thought.

Long *live* the king.

I urge that he *begin* this work immediately.

EXERCISE

I. Write sentences using the verb *be* to express the following ideas:

1. A wish.
2. A condition contrary to fact.

3. An actual fact true in the past.
4. A fact that is true in the present.
5. A command.

II. Give the mode of the verbs in italics and tell the reason for the use of each mode :

1. If I *were* sure that the man told the truth, I should give him money.
2. The prisoner implored that he *be set* free.
3. It *was* a stormy day yesterday.
4. It *will storm* to-morrow.
5. If it *were* stormy to-day, he would not have come.
6. Go to the dentist's with me, for I *am* afraid to go alone.

24. POTENTIAL FORMS OF THE VERB

Certain auxiliary verbs are used with principal verbs to express ideas which the main verb itself could not express. Such ideas are possibility, permission, ability, necessity, determination, duty. The auxiliary verbs used to express these ideas are such verbs as *may, can, must, ought, should*.

These verbs are often called potential verbs, and the phrases which they form are called **potential verb phrases**.

EXAMPLES OF POTENTIAL VERB PHRASES.

POSSIBILITY : It *may rain* to-morrow.

PERMISSION : Mother says I *may go* home with you next week.

ABILITY : I *can run* faster than any boy in our school.

NECESSITY : I *must return* this library book, which is overdue.

DETERMINATION : He *would go*, although every one told him it was a dangerous place.

DUTY : I *ought to be* at home this minute.

I *should have mended* my dress before I started.

HABITUAL ACTION: Every morning he *would sing* cheerfully as he worked.

Some of these auxiliary verbs have a past tense; others have not. Note the following sentences:

He asks if he *may go*.

He asked if he *might go*.

He *can do* more work than two ordinary men.

He *could do* more work than two ordinary men.

I *must see* him to-day.

I *must have seen* him yesterday.

I *ought to go*. I *ought to have gone*.

Ought, must, and should (meaning ought) have no past tense. Therefore, with these verbs the past time must be expressed by a change in the principal verb used in forming the phrase. Note the following sentences:

He ought not *to go*.

He ought not *to have gone*.

NOTE. "He hadn't ought to go" is incorrect.

He *should write*.

He *should have written*.

He *must go*.

He *must have gone*.

ORAL EXERCISE

I. Tell what idea is expressed by the verb phrase:

1. She *may borrow* my pencil.
2. I *could not go* if my train was late.
3. He *should have* more courage or he will fail.
4. I *must not allow* myself to waste so much time.
5. *Can you help* me to carry out my plans for the club meeting?

6. *May I help you with yours?*
7. *I was so angry that I would not go.*
8. *He ought to be ashamed of himself.*
9. *We might have lost our lives if we had been a minute later.*
10. *I should have liked to visit your friend.*

II. Recite the following sentences, changing the form of the verb phrase so that it will express past time :

1. *I may change my mind.*
2. *The boy must tell the truth.*
3. *John can learn his lesson in half an hour.*
4. *She ought to understand my message.*
5. *You should answer your friend's letter.*
6. *Ought we to go home?*
7. *Should you care to come with us?*
8. *He must be mistaken.*

25. WRITING TELEGRAMS

Brevity and clearness are essential in a telegram. A fixed rate is charged for ten words, not including the address and the signature. Each additional word costs extra. **Night letters** may be sent by telegraph for delivery the next morning, fifty words or less being transmitted at the rate charged for ten words by day. **Day letters**, which are taken with the understanding that their transmission is subordinated to that of regular telegrams, may be sent for one and one half times the night letter rate.

Notice the form of the telegram on page 369. Why is the address written without abbreviations?

In telegrams, figures and punctuation marks in the body of the telegram count as words. If your telegram reads "11:30 train," this counts as six words. You could say the same thing in three words: "eleven thirty train."

Repeat the following forms until they become familiar to you :

set, set, set

sit, sat, sat

Set the kettle on the stove.

Sit down awhile.

I set the kettle on the stove an
hour ago.

I sat down.

The kettle was set on the stove
before supper.

I have sat down awhile.

The hen sits on her eggs.

III. The principal parts of *get* are *get, got, got* or *gotten*.

One of the commonest correct uses of the verb *get* is in the sense of *to go and obtain*; as,

I need to get a new brush.

I got a new brush at the drug store.

Have you got your ticket yet?

The meaning here is: Have you gone and purchased your ticket?

The following uses of *get* are also correct :

MEANINGS

EXAMPLES

To arise

We got up at six this morning.

To become

How long will it take to get well?

To cause to be

Did you get your feet wet?

To receive

He gets low wages.

To secure

I got a good night's rest.

The verb *get* is a much overworked word. It is one of the oldest in our language and was used to express many meanings at a time when more exact words had not come into English speech. It is much better to use an exact word in place of *get* wherever it is easy to do so.

EXAMPLES.

I would have *arrived* (*not gotten* there) sooner if I hadn't missed the car.

She has never *recovered* from (*not gotten over*) her fall.

Did you *buy* (*not get*) your coat at Frazier's?

I *received* (*not got*) your letter this noon.

The bird *escaped* (*not got away*) from me.

Learn the following rules for *get*:

1. It is better form not to use *got* with *have* simply to denote possession. *Have* alone is sufficient. Thus,

RIGHT

I have a bicycle.

I have three lessons to study.

WRONG

I have got a bicycle.

I've got three lessons to study.

2. It is better form not to use *got* with *have* to mean *must*. *Have* alone or *must* is sufficient.

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3. It is incorrect to say, "I couldn't get to do something."

RIGHT

I couldn't go.

He didn't have time to cut the grass.

WRONG

I couldn't get to go.

He couldn't get to cut the grass.

EXERCISE

I. Supply the correct form of the verb in the blanks below:

1. My aunt —— down and stayed half an hour. (*sit* or *set*)

2. The hen —— an egg in the hay loft. (*lay* or *lie*)

3. That stone has —— in the road for a week. (*lie* or *lay*)

4. The linen was —— away in lavender. (*lie* or *lay*)

5. Dot, —— the kettle on the hob. (*set* or *sit*)
6. How long have you been —— there? (*sit* or *set*)

II. Write sentences using correctly the following expressions:

- | | | |
|-------------|---------|----------------|
| 1. have sat | 4. lays | 7. was setting |
| 2. had set | 5. laid | 8. was lying |
| 3. has lain | 6. lie | 9. did not lay |

III. Write four sentences using *got* or *get* correctly in the sense of *to go and obtain*.

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Any transitive verb may be changed in form to indicate a change in the receiver of the action of the verb.

If the receiver of the action is the direct object of the verb, the verb is said to be in the **active voice**. If the receiver of the action is the subject of the sentence, the verb is said to be in the **passive voice**. Thus,

The little boy *stole* an apple.

The apple *was stolen* by the little boy.

Stole in the first sentence is a transitive verb in the active voice. The action is received by the direct object of the verb, the noun *apple*. In the second sentence, *was stolen* is the passive voice of the same verb. Note that the receiver of the action, the noun *apple*, is now the subject of the sentence. In what other way has the sentence been changed? What does the subject of the first sentence above become in the second sentence?

Change the following sentences so that the verbs will be passive instead of active. Do this by changing the form

of the verb, by changing the direct object to the subject, and by changing the subject to a prepositional phrase.

1. The teacher asked me a question.
2. The boy threw the stone.
3. My mother gave me a present.
4. The car struck a man and killed him.
5. The boys robbed a robin's nest.

Notice how the passive voice is formed. *Was stolen* is made up of one of the principal parts of the verb and the auxiliary *was* (a form of the auxiliary *be*). What principal part is used? How is a change of tense expressed in the passive voice? Note the following :

PASSIVE VOICE

Present	It is stolen
Past	It was stolen
Future	It will be stolen
Present Perfect	It has been stolen
Past Perfect	It had been stolen
Future Perfect	It will have been stolen

You will see that the tenses are formed by a change in the auxiliary. The past participle of the principal verb is always the same.

EXERCISE

The two contending forces were fighting a great battle. Every man was firing his rifle, and the air was filled with shells from the big artillery guns. The men had been stationed in their places by their officers. Suddenly a sharp command was given by the officer in charge. To the soldiers' astonishment, they were told that they should cease firing. In a moment, everything was still over the whole field. When the men asked the com-

manding officer for the reason, they learned that the armistice had been signed by the enemy. The war was over.

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- | | |
|-----------------------------|-----------------------------|
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| 2. Castles in the air | 8. The apple of discord |
| 3. A Münchhausen tale | 9. A Quixotic deed |
| 4. Damon and Pythias | 10. David and Jonathan |
| 5. A Herculean task | 11. To meet one's Waterloo |
| 6. Cutting the Gordian knot | 12. Not worth a continental |

II. Define one of the following terms so that every one in the class will understand it. Use an example, a diagram, or an illustration, if necessary.

soldering	feather stitching
rabbiting	cross stitch
beveling	a French seam
a tourniquet	a French knot
carbohydrates	stenciling
artificial respiration	a sailor's knot

WRITTEN EXERCISE

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1. What I Should Do in Case Our House Was on Fire.
2. How to Sharpen a Pencil — A Girl's Way and a Boy's Way.
3. How Do People Get Their Nicknames?
4. A Good Loser and a Good Winner.
5. Why I Should Like to Live on a Farm.
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10. How to Remove Ink Stains from Clothes.

20. MAKING SENTENCES FORCEFUL; ARRANGEMENT

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning, we aimed not at independence. But there is a divinity which shapes our ends. The injustice of England has driven us to arms; and blinded to her own interest, she has obstinately persisted, till independence is now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the Declaration? . . .

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am now ready here to stake upon it; and I leave off as I began, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God, it shall be my dying sentiment — Independence *now* and *Independence forever*.
DANIEL WEBSTER. From *The Supposed Speech of John Adams*.

You have learned the importance of making interesting and definite sentences at the beginning and the end of your paragraphs. The other sentences in your paragraphs also should be clearly worded and as forceful as possible.

Read the paragraphs from Daniel Webster's speech aloud. Notice how forceful his sentences are.

One way of securing emphasis and force is by the arrangement of the parts of a sentence.

Words, phrases, or clauses may be taken out of their natural order for the purpose of emphasis.

An adjective following a word attracts more attention than one preceding it. For example,

The weary and hungry boy stumbled to the fire.

The boy, weary and hungry, stumbled to the fire.

A clause which is inverted, or placed at the beginning instead of the end of a sentence, often adds emphasis.

I shall stay here until there is some one to take my place.

Until there is some one to take my place, I shall stay here.

In sentences, as in paragraphs, the most forceful places are the beginning and the end. A word may be placed in one of these positions for the purpose of giving it increased emphasis. Which of the following sentences is more emphatic?

All the hope that I have in this life, I am now ready to stake upon it.

I am ready to stake upon it all the hope that I have in this life.

Consider whether Webster's last sentence would be more or less forceful if it read:

It is my living sentiment, and by the blessing of God, Independence now and Independence forever shall be my dying sentiment.

WRITTEN EXERCISE

Rewrite the following sentences, making them more emphatic by changing the order of some of the words, phrases, or clauses :

1. Our fathers brought forth on this continent fourscore and seven years ago a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

2. I have lived here and I will die here.

3. The struggle into which we have now entered is an American struggle, because it is in defense of American honor and American rights, but it is a world struggle, something even greater.

4. The man has been nominated for president, they say.

5. John will never give up, although all the circumstances are against him.

6. The happy, singing child came like a ray of sunshine into the room.

21. MAKING SENTENCES FORCEFUL ; SIMILAR CONSTRUCTION

I. Note the use of similar grammatical construction in these sentences :

All that I am, all that I have, and all that I hope in this life, I am ready to stake upon it.

My judgment approves this measure, and my whole heart is in it.

Your sentences will be more forceful if you use similar or balanced constructions to emphasize ideas that are similar or contrasted.

The following sentences are corrected to show a balanced construction :

They left the room hastily and *with a loud noise*.

They left the room hastily and *noisily*.

In the morning I hate to get up, but *when it is evening*, I hate to go to bed.

In the morning I hate to get up, but *in the evening* I hate to go to bed.

II. You will find antonyms useful in balanced sentences. Note *sink* or *swim*, *live* or *die*, *survive* or *perish* in Webster's first sentence (page 358). Note also the use of antonyms in the following balanced sentence :

We are *rich* and *happy*; our neighbors are *poor* and *sorrowful*.

WRITTEN EXERCISE

I. Make balanced sentences, using some of the following antonyms :

early	late	success	failure
laugh	cry	every one	no one
ancient	modern	last	first
wise	foolish	give	take

II. Rewrite the following sentences, using balanced construction for similar or contrasted thoughts :

1. In the winter I live in the city; but my home is in the country during the summer months.

2. Louise reads clearly and slowly, but Arthur reads in an indistinct voice and in a rapid way.

3. Every one considers him lazy, without efficiency and having no ambition.

4. During his prosperity, he helped his friends; now when he is in poverty, help is refused him by his friends.

5. We were told to keep our eyes to the front and that we should march straight forward.

22. MAKING SENTENCES FORCEFUL; CONDENSATION

The most important rule for writing forceful sentences is the following: **Plan carefully just what you want to say; then express your meaning in the fewest words possible.** Be concise and definite.

1. A careful choice of words will help you in condensation. Sometimes a whole clause or phrase may be expressed by a single, well-chosen, forceful word. For example,

The boy who was always afraid of being hurt, refused to go farther into the forest.

The cowardly boy refused to go farther into the forest.

I told him the story and then told it all over again two more times.

I repeated my story twice.

2. Do not repeat a thought unnecessarily.

Correct the following sentences, making them as concise as possible:

The blind girl was afraid to cross the street because she could not see.

Every one wondered why he did not come back so that his return was a great surprise to all the people.

WRITTEN EXERCISE

Rewrite the following sentences, making them more clear and forceful by condensation:

1. We tried to work every example in the lesson, but the examples were harder than those we have every day, so we could not find the answer to every problem.

2. When Abraham Lincoln stepped forward and faced the crowd, there was a breathless hush and everything was silent and he began to speak and every one listened to the man who was speaking.

3. The man who had stolen ran down the street as fast as he could run without stopping.

4. The English established the first permanent settlement which did not have to be abandoned, in Virginia in 1607.

5. Dr. Hale wrote "The Man without a Country" for the purpose of arousing people's patriotism for their country.

6. The man who does not tell the truth usually finds himself without any friends and is alone in the world.

7. Every one wondered why they did not build the post office again after the fire had completely burned it and it was in ruins.

8. The room was very clean and always in order and there was no dust to be seen anywhere on the furniture.

9. Alice tried hard to keep from laughing, but it was so difficult that she could scarcely keep her face straight.

10. The train was reported to be coming in at the time it was due, and at once it immediately came around the curve, smoke puffing and the bell clanging, and pulled into the station.

23. MODE; SUBJUNCTIVE FORMS IN COMMON USE

I am going home.

Would that I were going home!

Go home.

Note the differences in meaning in the sentences above. The first states a fact. The second expresses something that is not an actual fact but a wish. The third expresses a com-

mand. What is the form of the verb in each case? Which is different from any of the forms you have studied?

This change in the form of the verb is called **mode**.

Most of the verbs that you use are in the **indicative mode**. This is the form used to state a fact or ask an ordinary question. Sometimes, however, we use another form of the verb to indicate that we wish to express something that is not a fact, but a wish or a prayer, or a condition that is actually contrary to fact. This form of the verb is called the **subjunctive mode**. A verb used in a command is in the **imperative mode**.

Mode is a change of the form of a verb to denote the manner of asserting action or being.

The indicative mode is used to state a fact or ask a question.

The subjunctive mode is used to express something merely thought of, and not a fact.

The imperative mode is used to express a command or entreaty.

There are only three common uses of the subjunctive mode.

1. The subjunctive is used to express a wish.

He *was* here a few minutes ago. (Indicative)

I wish he *were* here now. (Subjunctive)

The first sentence above expresses a fact; the second expresses a wish. Notice the change in the verb.

2. The subjunctive is used to express a prayer.

Hallowed *be* thy name. (Subjunctive)

God's name *was praised* by the people. (Indicative)

3. The subjunctive is used to express a condition contrary to fact.

It *was* raining, so he carried his umbrella. (Indicative)

If it *were* raining, he would carry his umbrella. (Subjunctive)

If I *were* in your place, I should be careful about what I said.
(Subjunctive)

If this *be* treason, make the most of it. (Subjunctive)

Unless he *go* first, I cannot follow. (Subjunctive)

The forms of the subjunctive differ from the indicative in two tenses only, present and past. The verb *be* has subjunctive forms for each of these tenses. Other verbs differ only in the present tense, active voice, and in the present and past tenses, passive voice, where *be* is the auxiliary. (For the forms of *be* see page 421, and for the subjunctive of a model verb see page 425.)

There are only a few subjunctive forms that you are likely to use in writing and conversation. These are: *if I were*, *if he were* (sometimes *if it be*), and the third person singular of other verbs, where the *s* is dropped in the subjunctive.

EXAMPLES.

If I *were* able to skate, I should be glad to join your party.

If he *were* not here, they would not have quarreled.

If he *were* my friend, I should tell him what I thought.

Long *live* the king.

I urge that he *begin* this work immediately.

EXERCISE

I. Write sentences using the verb *be* to express the following ideas:

1. A wish.

2. A condition contrary to fact.

3. An actual fact true in the past.
4. A fact that is true in the present.
5. A command.

II. Give the mode of the verbs in italics and tell the reason for the use of each mode :

1. If I *were* sure that the man told the truth, I should give him money.
2. The prisoner implored that he *be set* free.
3. It *was* a stormy day yesterday.
4. It *will storm* to-morrow.
5. If it *were* stormy to-day, he would not have come.
6. Go to the dentist's with me, for I *am* afraid to go alone.

24. POTENTIAL FORMS OF THE VERB

Certain auxiliary verbs are used with principal verbs to express ideas which the main verb itself could not express. Such ideas are possibility, permission, ability, necessity, determination, duty. The auxiliary verbs used to express these ideas are such verbs as *may, can, must, ought, should*.

These verbs are often called potential verbs, and the phrases which they form are called **potential verb phrases**.

EXAMPLES OF POTENTIAL VERB PHRASES.

POSSIBILITY : It *may rain* to-morrow.

PERMISSION : Mother says I *may go* home with you next week.

ABILITY : I *can run* faster than any boy in our school.

NECESSITY : I *must return* this library book, which is overdue.

DETERMINATION : He *would go*, although every one told him it was a dangerous place.

DUTY : I *ought to be* at home this minute.

I *should have mended* my dress before I started.

HABITUAL ACTION: Every morning he *would sing* cheerfully as he worked.

Some of these auxiliary verbs have a past tense; others have not. Note the following sentences:

He asks if he *may go*.

He asked if he *might go*.

He *can do* more work than two ordinary men.

He *could do* more work than two ordinary men.

I *must see* him to-day.

I *must have seen* him yesterday.

I *ought to go*. I *ought to have gone*.

Ought, must, and should (meaning ought) have no past tense. Therefore, with these verbs the past time must be expressed by a change in the principal verb used in forming the phrase. Note the following sentences:

He ought not *to go*.

He ought not *to have gone*.

NOTE. "He hadn't ought to go" is incorrect.

He *should write*.

He *should have written*.

He *must go*.

He *must have gone*.

ORAL EXERCISE

I. Tell what idea is expressed by the verb phrase:

1. She *may borrow* my pencil.
2. I *could not go* if my train was late.
3. He *should have* more courage or he will fail.
4. I *must not allow* myself to waste so much time.
5. *Can you help* me to carry out my plans for the club meeting?

6. *May* I *help* you with yours?
7. I *was* so angry that I *would not go*.
8. He *ought to be ashamed* of himself.
9. We *might have lost* our lives if we had been a minute later.
10. I *should have liked* to visit your friend.

II. Recite the following sentences, changing the form of the verb phrase so that it will express past time :

1. I *may change* my mind.
2. The boy *must tell* the truth.
3. John *can learn* his lesson in half an hour.
4. She *ought to understand* my message.
5. You *should answer* your friend's letter.
6. *Ought* we to go home?
7. *Should* you care to come with us?
8. He *must be mistaken*.

25. WRITING TELEGRAMS

Brevity and clearness are essential in a telegram. A fixed rate is charged for ten words, not including the address and the signature. Each additional word costs extra. Night letters may be sent by telegraph for delivery the next morning, fifty words or less being transmitted at the rate charged for ten words by day. Day letters, which are taken with the understanding that their transmission is subordinated to that of regular telegrams, may be sent for one and one half times the night letter rate.

Notice the form of the telegram on page 369. Why is the address written without abbreviations?

In telegrams, figures and punctuation marks in the body of the telegram count as words. If your telegram reads "11:30 train," this counts as six words. You could say the same thing in three words: "eleven thirty train."

CLASS OF SERVICE DESIRED	
First Day Message	
Day Letter	
Night Message	
Night Letter	
PAYMENT SHOULD BE MADE IN ADVANCE FOR EACH DAY OF SERVICE DESIRED. OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.	

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

Form 1206
Receiver's No.
Check
Time Filed

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

Medora, Illinois, May 8, 1917.

Charles S. Dean,
1415 Harrison Boulevard,
Kansas City, Missouri.

Meet me at Union Station at ten o'clock
Thursday morning.

Raymond Oliver

One word can often be substituted for two or more. For example, instead of "I am sorry," say "I regret." What would be the most economical way to write each of the following expressions in a telegram?

7:15 P.M.	in a short time
Oct. 30, 1920	at once
12:00 o'clock Monday morning	I am coming

In writing telegrams, leave out unnecessary words, where the meaning is clear. Say "Arrive" instead of "I shall arrive." Notice how this telegram can be condensed:

I am very sorry to hear that John is ill. Will return to-morrow and will arrive at 9 A.M.

Regret John's illness. Will return at nine to-morrow morning.

EXERCISE

I. Condense the following telegrams. In each case, notice which member of the class can express the thought in the fewest words.

1. I forgot to bring my overcoat. It is in the guest room closet. Please send it at once by parcel post.

2. I need three yards of red cheesecloth and three of white for costume party Saturday. Please send, also, Grandfather's stovepipe hat.

3. I missed my train at the junction and will stop off at Aunt Mary's overnight. I will arrive on the 10:00 o'clock train to-morrow morning.

4. I am returning the oak chairs as they are not what I ordered. Please send by express the same style in mahogany.

5. It will be impossible to arrive in time for the party. My train is delayed by a storm and will be four hours late.

6. Our family will be delighted to have you visit us over Sunday on your way to camp. Can't you come a day earlier?

II. Use as few words as possible in writing the telegrams suggested below:

1. Flowers ordered as decoration for a school entertainment have not been received at the expected time. Write a telegram to the florist, asking if they may be expected in time to be used.

2. Coming home from a visit, you missed connections and will not arrive at the time when your parents expect you. Write a telegram to your father explaining the situation.

3. A friend has written that he is to pass through your city and asks you to meet him at the station. Send him a night letter, asking him to arrange to stop over for a day's visit.

4. You receive a telegram making an offer of a position at a certain salary and are asked to reply by telegram. Write the telegram in which the offer is made.

5. The salary offered is less than you can accept. Write a telegram in reply to the offer.

6. There has been a severe windstorm. Send a telegram to your mother, who is away from home, telling her that the family are all safe and that your property is not damaged.

7. In the absence of your father, Mr. J. C. Newell wants to buy a certain horse on the farm. Write a telegram to your father, asking if he will sell the horse and at what price.

8. A bookseller finds that he must have at once twenty copies of Kipling's "Just So Stories." Send his telegram to Doubleday, Page and Company, Garden City, New York, ordering the books.

9. You find, on arriving at a town where you are to enter school, that you have left behind the record of your previous grades. Telegraph home, asking to have the record sent you, and telling where the papers are to be found.

10. A speaker who was to make an address has been taken ill two days before the date of your graduation. Send a night letter of not more than 50 words to another man, explaining the circumstances, and asking him if he can speak and what his terms will be.

26. DEBATES

In giving a debate, three people may work together on each side of the question — the affirmative and the negative. The three should prepare for their speeches, read the necessary references, work out the facts and illustrations, and make an outline together. This complete outline for a debate is sometimes called a **brief**. The topics to be discussed may then be divided among the three speakers.

The first speaker for each side, usually called the **leader**, explains the meaning of the question clearly and tells just what he and his colleagues are going to prove. He may

then proceed with his first argument. The second and third speakers for each side will give the greater part of the proof. This will consist of facts, figures, examples, and illustrations.

The leader has perhaps the most difficult task. While the debaters on the other side are speaking, he must listen closely, for statements which he thinks he can prove to be wrong. After the six speakers have given their arguments, the leader for each side speaks a second time, the affirmative leader coming last. These final speeches consist of what we call **refutation**, or proving the incorrectness of the opponents' arguments. The leader may give also a brief **summary** of the things that he and his colleagues have proved.

Each speaker should address the chairman, the judges, and the class as he begins to speak. He usually says, "Mr. Chairman, Honorable Judges, Ladies, and Gentlemen." He may refer to those on the opposite side as his *opponents* and those on his own side as his *colleagues*.

ORAL EXERCISE

Divide the class into debating teams and have debates on some of the following subjects. Limit the speeches to three minutes each. Choose three judges from the English class or from another classroom. They are to decide which side has presented the most convincing arguments.

1. We should have a longer school day and less studying at home.
2. We should have school all through the year so that it will take fewer years to complete the course.
3. Oral English work is more beneficial than written work.
4. Library books should be kept four weeks without fine instead of two weeks.

5. The Indians should be paid for the land taken from their ancestors.

6. All billboard advertising should be prohibited.

27. SHALL AND WILL IN DECLARATIVE AND INTERROGATIVE SENTENCES

I. To express **simple future time**, the auxiliary *shall* is used in the first person and *will* in the second and the third; but when the person speaking **determines or promises**, he uses *will* in the first person and *shall* in the second and third.

SIMPLE FUTURE		DETERMINATION OR PROMISE	
<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I shall	We shall	I will	We will
You will	You will	You shall	You shall
He will	They will	He shall	They shall

EXAMPLES. I shall be twelve next March. (*Simple futurity; no determination expressed.*)

You will find it on the table. (*Simple futurity.*)

Mr. Dixon will find the book for you. (*Simple futurity.*)

I will overcome that habit, no matter how much effort it requires. (*Determination is expressed.*)

You shall have a fountain pen on your birthday. (*A promise is made.*)

You shall do that work even if it is disagreeable. (*The determination of the speaker is expressed.*)

He shall pay you every penny. (*Determination.*)

The meek shall inherit the earth. (*A promise is made.*)

II. In a **question**, we use *shall* with *I* and *we*. For the second and third persons, we use the auxiliary that is expected in the answer.

EXAMPLES. Shall you go? (Answer: I shall go. Simple futurity.)

Will he be able to come? (Answer: He will be able to come. Simple futurity.)

Will you go next? (Answer: I will go next. A promise is made.)

Shall I recognize him when I see him?

Shall we go now?

III. *Should* and *would*, the past tenses of *shall* and *will*, are used in the same way as *shall* and *will* to express futurity; but to express obligation, *should* is used with all three persons.

FUTURITY

I should prefer to go alone.

We should prefer to go alone.

You would prefer to go alone.

He would prefer to go alone.

OBLIGATION

I	}	should go to the library before it closes.
You		
He		

EXERCISE

I. Write three sentences using

1. *Shall* in the first person.
2. *Will* in the first person.
3. *Shall* in the second person.
4. *Shall* in the third person.
5. *Will* in the second person.
6. *Will* in the third person.

II. Use the correct form of the verb *shall* or *will* in the blanks of these sentences:

1. I —— arrive on the two o'clock train. (*Futurity.*)
2. I —— not accept such an excuse. (*Determination.*)
3. You —— do as I have commanded. (*Determination.*)
4. You —— not be disappointed again. (*Promise.*)
5. He —— be brought to justice, if I live long enough.
6. I —— have a large bill to pay, if I am not careful.
7. —— Mary be at home to-morrow?
8. I —— be grateful to you, if you —— do me this favor.
9. We —— have finished by noon.
10. You —— help us very much by remaining.
11. I —— go; nobody —— stop me.
12. Saturday —— be the last day that you can register.
13. —— you come at one o'clock, please?
14. —— I tell him to come at the same time?

III. Supply the correct form of the auxiliary *should* or *would*:

NOTE. Remember that to express obligation or duty, *should* is used without regard to the person of the subject.

1. I —— like to visit Spain. (*Futurity.*)
2. —— you like to go with me? (*Futurity.* What would be the subject in the answer?)
3. He —— enjoy a trip like this. (*Futurity.*)
4. You —— not say such a thing. (*Obligation.*)
5. They —— have taken their lunch with them. (*Obligation.*)
6. Then they —— not have minded the delay. (*Futurity.*)

IV. Supply the correct auxiliary, *should* or *would*, in each of these sentences. What idea is expressed by the auxiliary verb?

1. Every day we —— do at least one kind deed for some one.
2. You —— have seen the race.
3. Ned —— have won, if he hadn't stumbled.
4. —— I have done the errand this morning?
5. —— you take care of me, if I were sick?

28. SHALL AND WILL IN DEPENDENT CLAUSES

Note the reasons for using *shall* and *will* in these sentences:

1. You will lose your purse, if you are not careful. (Simple *futurity*.)
2. We shall be late. (Simple *futurity*.)
3. I will gladly help him. (*Promise*.)
4. He shall not speak in that tone. (*Determination*.)
5. They will arrive on the three o'clock train. (Simple *futurity*.)
6. We will not tear our best clothes. (*Promise*.)

Shall, *should*, and *would* in dependent clauses are almost always used just as they are used in independent clauses. Thus, when each of the above sentences becomes a noun clause after a verb of thinking, saying, etc., the auxiliary verb is unchanged.

1. I fear that you will lose your purse.
2. Do you think that we shall be late?
3. He understands that I will gladly help him.
4. I am determined that he shall not speak in that tone.
5. We promise you that we will not tear our best clothes.

Notice in the following groups of sentences that *shall* and *will* are used in both direct and indirect questions in the same way. What are the rules for *shall* and *will* in direct

questions? With what two pronouns do we always use *shall* in questions?

DIRECT QUESTIONS

INDIRECT QUESTIONS

- | | |
|--|---|
| 1. What shall you do? | He asks what you shall do. |
| 2. Will you be ready in time? | He wants to know whether you will be ready on time. |
| 3. Why will you not give your consent? | Please tell me why you will not give your consent. |
| 4. When shall we start? | He inquires when we shall start. |

ORAL EXERCISE

I. Supply the correct auxiliary, *shall* or *will*, in these simple declarative sentences :

1. We —— start in an hour.
2. The Grays —— come for us with their car.
3. I —— do my best to behave well at the party.
4. You —— not come any further.

II. Supply the correct auxiliary, *shall* or *will*, in these questions :

1. —— you please answer the telephone?
2. —— we unite against the enemy?
3. Where —— I meet you?
4. He —— not refuse your offer, —— he?
5. —— you remain in town long?
6. —— you be in New York next week?
7. —— you insist on your rights?
8. —— you help me with arithmetic?

WRITTEN EXERCISE

Write six of the sentences in I and II on page 377 as dependent clauses in sentences, supplying the correct auxiliary in the blanks. Introduce your dependent clauses by *that*, or change them to indirect questions.

29. REVIEW OF VERBS

I. Give the voice, mode, tense, person, and number of the verbs :

1. It was the schooner *Hesperus*
That sailed the wintry sea ;
And the skipper had taken his little daughter
To bear him company.
2. Scrooge took his melancholy dinner in his usual melancholy tavern.
3. "You'll want all day to-morrow, I suppose," said Scrooge.
4. If this be treason, make the most of it.
5. I am going, O my people,
On a long and distant journey.
6. At the end of this week, I shall have been in school four years.
7. If I were you, I would try that.
8. After the meeting, my grandfather and I took a walk.
9. Be still, sad heart, and cease repining ;
Behind the clouds is the sun still shining.
10. Then we shall have done all that can be done.

II. Write these sentences, filling each blank with the correct form of the verb. Then read the sentences aloud.

1. I —— the best I could. (*do*)
2. When I —— home, I found the fire out. (*come*)
3. My father has —— to California. (*go*)

4. Mother has —— a note to the teacher to explain my absence. (*write*)
5. The rain had —— . (*fall*)
6. Carter was unanimously —— football captain. (*choose*)
7. He —— as if he were nearly starved. (*eat*)
8. Many people were —— down in the street by the shock of the earthquake. (*throw*)
9. The houses for miles around were —— and many windows were —— . (*shake, break*)
10. The big elm tree in front of the house was —— up by the roots. (*tear*)
11. He has —— deep of all knowledge. (*drink*)
12. I could not —— there in time. (*get*)
13. Have you —— your Christmas tree yet? (*buy*)
14. They —— work on the bridge last year. (*begin*)
15. Many of the birds have already —— south. (*fly*)
16. When Peary —— back from the North Pole, he was received with great honor. (*come*)
17. They should have —— their seats more quietly; the concert had —— . (*take, begin*)
18. The canoe was —— from the boathouse last night. (*steal*)
19. A great crowd —— the man leap into the river. (*see*)
20. I am sorry I —— it. (*do*)

30. EXPLANATIONS

ORAL EXERCISE

I. Explain the following famous quotations. Your explanation should answer these questions:

Who said it?

On what occasion was it said?

What did the speaker mean?

1. They shall not pass.
2. With malice toward none; with charity for all.

3. Let us have peace.
4. We have met the enemy and they are ours.
5. Don't give up the ship.
6. I have not yet begun to fight.
7. We must all hang together, or assuredly we shall all hang separately.
8. Liberty and Union, now and forever, one and inseparable.
9. Don't fire unless fired upon; but if they mean to have war, let it begin here.
10. Cæsar had his Brutus, Charles I had his Cromwell, and George III may profit by their example. If this be treason, make the most of it.

II. Explain the meaning of the following words made familiar during the World War:

cantonment	doughboy	ace	draft
conservation	grenade	poilu	camouflage

31. THE BETTER ENGLISH CLUB; THE DICTIONARY

A review of the things you have learned about the dictionary makes an interesting program for a meeting of the Better English Club. Different groups of pupils should be held responsible for the preparation of each number on the program.

I. As each person enters the room, he is given a slip of paper on which a word is written. Half the slips are white paper, half colored paper. (Use three kinds of paper, if the class is large.) At a given signal, take positions quickly in the alphabetic order of the words on the slip, those holding white slips in one line, colored slips in another line. The line that is formed correctly in the shorter time wins the contest.

II. The following list of words have interesting histories. The words should be assigned to different persons, who will give a report on facts learned from the dictionary.

- | | | |
|--------------|---------------|---------------|
| 1. copper | 7. assassin | 13. hypocrite |
| 2. pen | 8. boycott | 14. alphabet |
| 3. atlas | 9. guillotine | 15. dandelion |
| 4. tantalize | 10. pompadour | 16. linen |
| 5. sincere | 11. cereal | 17. curfew |
| 6. daisy | 12. sulky | 18. Wednesday |

III. A contest may be held to see who can write the most synonyms in three minutes. Here are some suggested words:

- | | | |
|---------|-----------|---------------|
| 1. say | 5. good | 9. dirty |
| 2. try | 6. glad | 10. beautiful |
| 3. give | 7. bad | 11. book |
| 4. ask | 8. afraid | 12. house |

IV. A list of ten words may be written on the board and members of the class may be chosen to locate the words in the dictionary. The class may appoint judges to make sure that each person turns to every word and to determine the winner.

V. Other suggested numbers for the program are as follows:

1. A map of "dictionary land" may be put on the board. It should include such things as gazetteer, sound chart, guide to pronunciation, biographical dictionary.

2. The class may be taken on a shopping tour through the dictionary store. Write lists of words belonging to such general classes of words as flowers, birds, trees.

3. There may be a contest in giving exact definitions for various words. The definitions given by the class may be compared with those given in the dictionary.

VI. A play based on the dictionary may be given. The following dramatization will serve as a suggestion. The class will probably be able to write and give an original one.

LOST IN DICTIONARY LAND

TIME: Four o'clock on Friday afternoon.

PLACE: The schoolroom.

CHARACTERS: *The boy* who never learned to use the dictionary.

The Words: nickel, library, desert, flash, assassin.

THE BOY: Here are all these old words that I have to look up in the dictionary. I just hate the dictionary. The words you're trying to find are always somewhere else, and when you do get the word, you can't find out anything about it. Well, here goes for the first word on the list. (Looks at a slip of paper.) *Desert* — where am I going to find that? A, B, C, D. (Begins with A and turns the pages until he comes to D.)

(The words have come up behind him and are looking over his shoulder.)

LIBRARY: Look at him! That's the way he does every time he comes to Dictionary Land. Wouldn't you think he'd know better?

DESERT: He makes me tired. He has called on me once today, and now he can't remember the street I live on. He wouldn't have had to stay to-night if he had paid any attention on his first visit to D Street. But of course he never bothered to look any farther than the front door of my house. He never knew whether he was talking to me or to my twin brother, *de sert'*. He pronounced us just the same. I don't suppose it makes any difference to him whether we are verbs or nouns. I wonder if he'd like to be mistaken for his sister. He even gets us mixed up with our cousin *dessert*, though she doesn't even look like us.

FLASH: I think it's mostly laziness. He came to our house and found out all about me, but he never looked beyond the

first three rooms — lines, I suppose he'd call them. And there were all my little cousins, *glimmer*, *gleam*, *glisten*, and *glitter*, up in our playroom which we call Synonyms, all just longing to have him know them. Wouldn't you think he'd want to increase his vocabulary acquaintances?

LIBRARY: Oh, I think he's hopeless. He called on me, found out how to spell my name, and still pronounces it *liberary*. It almost breaks my heart.

DESERT: What's he looking for now?

LIBRARY: I don't know. He's in the K's. There aren't any K's here. None of us lives on K Street.

NICKEL: He's lost.

LIBRARY: No, he's looking for something.

FLASH: Watch him. See him run his finger down the page, Kl- Kn-. Oh, Nickel, Nickel, this is a joke. He's looking for you! Hear him mutter, "*Knuckle* begins with a k — and *nickel* must, too." Isn't he funny?

NICKEL: Poor thing, I think I'd better tell him.

ASSASSIN: No, let him look awhile. He's too lazy to help himself. Don't help him. He wouldn't look me up at all — just asked another boy what I meant, and so he never learned the interesting story connected with my family. I don't think many words have a more interesting history than we have.

FLASH: *I'm* sorry for him. Do help him, Nickel.

(Nickel writes her name on the board, then goes up behind the boy and pulls his sleeve gently. He turns around and reads. All the words hide away.)

BOY: Well, I am stupid! There it was on the board all the time. N-i-c-k-e-l.

WORDS: If he would only learn to use the dictionary!

32. INFINITIVES

You have learned that verbs are used as predicates in sentences to assert something about a subject. Certain

forms of verbs, however, may be used like other parts of speech.

Notice these sentences :

I like *the sight* of children at play.

I like *to see* children at play.

What is the subject of each sentence? The verb? What verb form is used like a noun in the second sentence?

I wish *that I could go with you*.

I wish *to go with you*.

How is the dependent clause used in the first sentence? What verb form takes its place in the second sentence?

Verb forms like *to see* and *to go* are called **infinitives**, a word which means *without limit*, because such forms express action or being in a general way without limiting it to the subject of a sentence.

The infinitive is a form of the verb which names the action or being in a general way, without making an assertion.

The infinitive may take an object, and it may be modified by adverbs or adverbial phrases. The infinitive and the words it introduces (that is, its complement and modifiers) make up an **infinitive phrase**.

Use these infinitive phrases in sentences :

to stay up late

to water the garden

to go to bed

to see the children at play

Classify the parts of the infinitive phrases above as infinitives, adverbs, objects of the infinitive, or prepositional phrases.

EXERCISE

I. Name the infinitives and the infinitive phrases in these sentences :

1. I come to speak at Cæsar's funeral.
2. I hope to find it.
3. Books are spectacles to read nature.
4. Dr. Franklin was sent to France to seek aid for the colonies.
5. To err is human.
6. The hands refuse to labor.
7. To be silent is the best answer to calumny.
8. The Puritans desired to obtain religious freedom.
9. The Romans, having conquered the world, were unable to conquer themselves.
10. Columbus sailed from Spain to discover a new route to India.
11. Bismarck, attempting to unite the German States, worked hard and brilliantly.

II. Which of the following expressions are infinitives, which are infinitive phrases, and which are prepositional phrases?

to fight	to the cellar
to fight the Bulgarians	to dance
to the east	to jump across the brook

III. Use the expressions above in sentences.

33. HOW INFINITIVES ARE USED

I. Note the following sentences :

1. *To steal* is wrong.
2. He hates *to go* to bed.
3. *To be* simple is *to be* great.
4. The storm seemed about *to overtake* us.

Name the infinitives in the preceding sentences. You will find that each infinitive is used like a noun. For instance, in sentence 1, the noun *stealing* may be substituted for the infinitive *to steal*. How is it used in the sentence?

Infinitives, used as nouns, may be subjects, direct objects, attribute complements, or objects of a preposition. Find an example of each use in the four sentences above.

II. Read the following sentences, noting the infinitives:

1. I have a lesson *to study*.
2. He came back *to get* his coat.

The infinitives in these sentences are used as modifiers. What parts of speech are used to modify other words? What does *to study* modify? How is it used? What does *to get* modify? How is it used?

Infinitives may be used as nouns, adjectives, or adverbs.

EXERCISE

The infinitives in the sentences below are used as nouns, adjectives, or adverbs. Name each infinitive and tell how it is used.

1. To bear our fate is to conquer it.
2. To climb steep hills requires slow pace at first.
3. The noblest vengeance is to forgive.
4. He seemed to be innocent.
5. We should learn to govern ourselves.
6. No one can sincerely try to help another without helping himself.
7. The reapers were now about to bind the grain in sheaves.
8. No way remains but to go on.

NOTE. *But* is here a preposition.

9. This trait in Lincoln helped to make him great.
10. Every individual has a place to fill in this world.
11. Every one should acquire the power to write a good letter.
12. We will strive to please you.
13. Lincoln never turned from his course to gain favor.
14. Once to every man and nation comes the moment to decide.
15. The representative Yankee, selling his farm, wanders away to seek new lands, to clear new cornfields, to build another shingle palace, and again to sell off and wander.

34. OTHER USES OF THE INFINITIVE; INFINITIVE CLAUSES

I. In addition to being used as nouns, adjectives, and adverbs, infinitives have a few other common uses. Note these sentences:

1. It is well *to be* attentive.
2. It is easy *to give* advice, but it is often hard *to follow* it.

The infinitives in these sentences are used as **explanatory modifiers**. *To be attentive*, the infinitive phrase in the first sentence, explains or is in apposition with *it*. Read the sentence without *it*, and you will see the real nature of the phrase.

NOTE. The use of *it* as a substitute for the real subject is a common idiom of our language. It allows the real subject to follow the verb. The word *it*, used in this way, is an **expletive**, which means a word added to fill a vacancy. *There* is an expletive in the sentence, "There is a high wind to-day."

Expressions which are peculiar to any language we call its **idioms**. The English language has a great many idioms, or idiomatic expressions. Such expressions cannot be translated word for word into another language, and many of them cannot be satisfactorily analyzed.

EXAMPLES. It is they. How do you do?

II. In the sentence "*To tell the truth*, I do not know the man," the infinitive phrase *To tell the truth* is not a part of the subject or the predicate. It is used independently.

III. In general, an infinitive, although a form of the verb, has no subject; but there is a special case in which it may have one; as, I believe him to be qualified.

Him to be qualified is the object of *believe*. *Him* is regarded as the subject of the infinitive *to be*. Such a construction as *him to be qualified* is called an **infinitive clause**, because it has a subject and a predicate. An infinitive clause may be the **direct object** of a verb.

Notice that *him*, not *he*, is used as the subject of an infinitive.

An infinitive clause may be used as the **object of the preposition** *for*. The entire clause, introduced by *for*, may be the subject of the verb, an attribute complement, a modifier, or the object of a preposition.

EXAMPLES. No course remained but *for the general to surrender*. (*Object of the preposition* but)

For me to tell you that would be unfair. (*Subject*)

IV. The verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, and *see* are followed by the infinitive without *to*. The examples below show this objective use of the infinitive. Which of the italicized expressions are infinitive clauses?

1. He did not dare *enter the woods*.
2. I felt *the house shake*.
3. I heard *him call*.
4. Let *me tell you something*.
5. We could not make *him hear us*.
6. You need not *stay*.
7. Did you see *the automobile turn that corner?*



From the Painting by Ruysdael

THE WINDMILL.

EXERCISE

I. Name the infinitive clauses in the following sentences and tell how each is used :

1. We believed him to be our friend.
2. He made me wait.
3. He declared the accusation to be false.
4. He commanded the bridge to be lowered.
5. I saw the leaves stir.
6. For man to forgive an injury is noble.
7. It is hard for an empty bag to stand upright.
8. My plan is for you to visit us.

II. Write three sentences in which an infinitive is used as an explanatory modifier with *it*.

Write two sentences using an infinitive independently.

35. STUDY OF A PICTURE

The picture facing this page was painted by a famous Dutch artist named Jacob Van Ruysdael, who lived in the seventeenth century.

When you first glance at the picture, what do you see? What one thing stands out as most important? On looking closer, what other things do you discover? If you are describing the picture, what should you make the center of interest in your description? How can you do this?

ORAL EXERCISE

I. Criticize the following sentences as beginning sentences for a description based on the picture :

1. The Dutch windmill stands like a sentinel looking out over the water.

2. In the picture there are three people walking along a path beside the water.

3. The tallest object in that low land was a giant windmill waving its great arms against the sky.

4. The water is very quiet and peaceful, and the sky is full of clouds.

II. Some one in the class may read aloud Longfellow's poem, "The Windmill."

WRITTEN EXERCISE

Write a paragraph on one of the following subjects:

1. A Description of the Picture. (Use one of the beginning sentences given above.)

2. What a Windmill Does

3. The Story of Don Quixote and the Windmills

4. The Windmill and the Wind (A dialogue)

5. The Lazy Windmill

6. The Land of Dikes and Windmills

7. A Windmill I Have Seen

36. PRACTICE IN WRITING FRIENDLY LETTERS

WRITTEN EXERCISE

Choosing one of the following assignments, write an interesting letter. Use as many as you can of the words suggested as appropriate for the subject you have selected. If you are not sure of the meaning of the words, look them up in the dictionary.

1. Write the letter which a stranger might write after passing your home on a rainy evening. He will describe what he saw and his impression of the family. He is lonely and the weather is depressing. Perhaps what he sees will contrast with these facts, and perhaps it will only emphasize them.

cozy	comfortable	bleak	dreary
homelike	contented	desolate	forlorn

2. Assuming that you have just seen some famous person, such as a singer or the President, write to your best friend, telling how it happened, what the person was like, and how you felt. You may describe an imaginary meeting with some historical character of the past if you prefer.

at ease	unassuming	powerful	gesture
winning	distinguished	embarrassed	delicate

3. Your mother is visiting your grandmother. During her absence, you have had unexpected company. Write to her, telling of your housekeeping experiences.

disaster	scrupulously	delicious	ashamed
unfortunate	disorderly	appreciate	endeavor

4. From your chum, you received for Christmas the same kind of gift that you sent him or her. What does this lead you to say in your letter of thanks? Write the letter.

surprise ridiculous selected absurd cherish

5. Suppose you are away on a visit and are bringing home a gift to your sister. Write her a mysterious letter which will arouse her curiosity as to what the gift is.

secret ungainly wiggle ravenous coaxing

6. You feel very sorry for a friend who has had a long illness. Write a note to accompany some gift that will amuse your friend and tell how it helped pass the time when you were sick.

regret sympathy remember diverting convalescent

7. You have just returned from a week's visit at a friend's home in the country. Write to your friend, expressing your appreciation of the good time you have had. Mention particu-

lar incidents which you enjoyed. Ask some questions that will show your interest in what the family is doing and speak of the people whom you especially enjoyed meeting.

jolly	opportunity	return	acquaintance
astonishing	thoughtful	kindness	experience

8. While playing ball, you and your brother have broken a window in the house next door. Write to your father, who is away from home, explaining the accident and asking him to lend you the money to pay for the necessary repairs.

shocked	splinters	promise	unintentional
crashed	indignant	favor	misunderstood

37. THE USE OF REFERENCE BOOKS

Every good workman should know how to use his tools to the best advantage. Reference books, such as the encyclopedia, are most valuable aids in acquiring information. We should know how to use these reference books quickly and profitably.

Suppose that you are working on the research topic on page 182 and wish to get some information from an encyclopedia, such as the New International. You will find that there are certain words on the back of each volume. These are guides to the contents of the volume. For example, the volume on which you find the words *Imaginary* and *Jouy* contains words arranged in alphabetic order beginning with *Im* and ending with *Jou*. The information you wish to find about *Iron* will be contained in this volume. Read the paragraphs on the subject rapidly until you come to the section you want. Then take careful notes of the information gained.

If you look up *Steel* in this encyclopedia, you will find the directions, "See Iron and Steel; metallography." These

are cross references. If you want more information on the subject, you must look up these words.

Examine one of your own textbooks. Where do you find the title of the book? In any other places? In how many places do you find the name of the author? The publisher? What is a preface? What do you think is its purpose? What is meant by a copyright?

What can you learn from the table of contents? What is the difference between the table of contents at the beginning of the book and the index at the end? Which is consulted more often? Why are both necessary? You will find that the table of contents shows the general arrangement of the book, its division into parts and chapters; the index lists the minor topics discussed in the text and gives page references.

Other things sometimes found in textbooks are a summary, a glossary, an appendix. What does each of these words mean? In what part of the book are they found? Notice the titles, or running heads, at the top of each page. When do they change? What purpose do they serve?

EXERCISE

I. Write the following proper names in the order in which they would be listed in a city or telephone directory. Verify your work by examining the order of names in a directory.

McKinley, John	St. Nicholas Orphanage
MacDowell, Edward	Swanson, John P.
Mason, Anna	Sanborn, Robert
McGrath, William	Simpson, Richard T.
Martin, Arthur	St. Paul's Rectory
Martin and Company	Swanson, Ethel H.
Martin, John H.	Stephens, Henry

II. In what volume of the encyclopedia in your school-room will you find each of the following?

Ulysses S. Grant

Napoleon

Bering Strait

Port Arthur

Nobel Prizes

Charles Dickens

Rembrandt

Reims Cathedral

The United States Senate

William McKinley

Afghanistan

Queen Elizabeth

38. THE CORRECT USE OF THE INFINITIVE

I. The infinitive is a very useful form of the verb, and good writers use it a great many times in their sentences. There are, however, certain things about which you must be very careful in using the infinitive. One of these is the case of nouns and pronouns used with the infinitive.

In the infinitive clause in the sentence, "I believe him to be qualified," you have learned that *him* (not *he*) is the subject of the infinitive. **The subject of an infinitive clause is in the objective case.** Knowing this, when you write a sentence containing an infinitive clause, you will put the subject of the clause in the objective case. If the verb in the infinitive clause is an intransitive verb requiring an attribute complement, the attribute complement also must be in the objective case. For example,

1. I know *him* to tell the truth.

Him is subject of the infinitive clause and is in the objective case.

2. I know *him* to be a *man* who tells the truth.

Him is the subject of the infinitive; *man* is the attribute complement; both are in the objective case.

3. I know the truthful *man* to be *him*.

Man is the subject of the infinitive. What case must it be? Notice that *him* agrees with it. What case is it?

Notice the case of the italicized pronouns:

4. I am sure that it was *I* whom he meant.

5. I knew it to be *me* whom he meant.

In sentence 4, *I* is the attribute complement after *was*. The subject to which the pronoun refers is in the nominative case; the attribute complement also is nominative.

In sentence 5, *me* is the attribute complement; but it is used after the infinitive *to be* and is in the objective case, to agree with the subject of the infinitive clause.

EXERCISE

Supply the correct form of the pronoun:

1. John said that it was —— who had driven the automobile without permission.

2. His father already knew the guilty boy to be ——.

3. He had told his brother Charles that he was sure that it was not —— who had broken the rules.

4. He said, however, that he could not punish Tom until it had been proved that it was —— who was guilty.

5. Charles said, "I know it to be ——, but I am afraid every one else thinks it was ——."

6. His father said, "Yes, but Tom will never allow you to be punished when he knows it to be —— who deserves punishment."

7. As soon as Tom heard that his brother would be punished, he told his father that it was —— who should take the punishment.

II. Another thing to guard against in using infinitives is the split infinitive. Never place any modifying word

between the two parts of the infinitive, the word *to* and the verb. For example, *to quickly run*, *to quietly whisper*, *to not go*, are all split infinitives and are all incorrect. These groups of words should read, *to run quickly*, *to whisper quietly*, *not to go*.

EXERCISE

Correct the following sentences :

1. To fully understand this question, we must read many books.
2. To carefully consider all points is one of the things a good debater will do.
3. He ran after her and tried to firmly hold her dress.
4. It is too late now to even try to help him.
5. To often be late is one of my worst faults.
6. To not go at all would be better than to be late.

29. TENSES OF THE INFINITIVE

The infinitive has two tenses, present and past :

Present	to go	to believe	to be sung
Past	to have gone	to have believed	to have been sung

The **present infinitive** does not necessarily express present time. It simply expresses action that is going on at the same time as the action of the main verb. Thus, the present infinitive with a principal verb in the future tense expresses future time; with a principal verb in the past tense, it expresses completed action. Notice the difference in meaning expressed by the following sentences :

I am glad to go. (Both infinitive and principal verb express action going on at the *same* time in the *present*.)

I was glad to go. (Both infinitive and principal verb express action going on at the *same* time in the *past*.)

I shall be glad to go. (Both infinitive and principal verb express action going on at the *same* time in the *future*.)

The **past infinitive** expresses action completed before the action of the principal verb. For example, "I shall be glad to have gone."

The past infinitive, however, is seldom used. We are more likely to say "I am glad that I went" than "I am glad to have gone." The past infinitive with the past tense of the principal verb is particularly to be avoided. Thus, we should say "I intended to write," and *never* "I intended to have written."

It is incorrect to use the past infinitive with *meant* or *intended*. The correct forms are :

I meant to go

We meant to go

You meant to go

You meant to go

He meant to go

They meant to go

Say these correct forms over until they become natural for you.

There are a few occasions when you need the past tense of the infinitive to express your thought; as,

The expressman was to have come this morning.

He was said to have left town in disgrace.

I should like to have gone.

The past infinitive is always used to express the past tense of *ought*, which, as you know, has no distinctive past form. Repeat the correct expressions until they are fa-

miliar to you, and correct yourself whenever you use the wrong form "had ought." The correct forms are :

I ought to have gone	We ought to have gone
You ought to have gone	You ought to have gone
He ought to have gone	They ought to have gone

EXERCISE

I. Name the tense of the infinitives :

1. I ought *to have gone* with her because she was afraid *to go* alone.
2. The general had ordered the men *to attack* in the morning.
3. Queen Victoria is said *to have been* a good ruler.
4. I shall be glad *to have finished* my year's work.
5. They ought not *to have asked* so many favors of you, but they knew you were always willing *to help* them.
6. When we grow up, I shall probably be proud *to have known* her as a child.
7. I cannot understand why he was thought *to be* popular.

II. Insert the correct form of the infinitive *to go* :

1. I tried —— with her, but she preferred —— alone.
2. I ought ——, because the road was very lonely.
3. My mother will scold me, if she thinks I was unwilling ——.
4. I meant ——.

III. Insert the correct form of *to refuse* :

1. If she is frightened, she will be sorry —— my company.
2. It hurt my feelings for her —— to let me accompany her.
3. She ought not —— my help.
4. Had you intended —— the invitation?

40. A REPORT ON AMERICAN HISTORY

The following outline and references are to be used in making a history report :

THE LINCOLN-DOUGLAS DEBATES

OUTLINE

The Principals
Preliminary Events
The Challenge
Main Points in the Arguments
The Freeport Doctrine
The Immediate Outcome
The Result in 1860

REFERENCES

- "The History of the American People," Beard and Bagley. Chap. XX, pp. 365-387.
"Elementary American History and Government," Woodburn and Moran. Chap. XXVI, pp. 321-329.
"Side Lights on American History," Elson. Vol. 1, Chap. XVI, pp. 310-336.
"School History of the United States," McMaster. Chap. XXV, pp. 346-363.
"Students' History of the United States," Channing. Chap. XI, pp. 417-452.
"History of the United States," Larned. Chap. XIV, pp. 450-476.

Some members of the class may prefer to use one of the following topics for research work. Find a list of references from the encyclopedia and reference books in the library. Make use of the table of contents and index in the reference books. Look up every reference carefully to be sure it relates to the topic. You do not want to mislead your classmates.

Make an outline of the main topics. Bring the references and outline to class for use in assigning topics for oral or written reports.

Henry Clay, the "Master of Compromises"
How the President Is Elected
The Liberty Loans
The Louisiana Purchase
The Pan-American Union
The Building of the Panama Canal
The Monroe Doctrine
The Submarine in the World War
The Aëroplane in the World War
The United States and Its Relations with France
Immigration in the United States

ORAL EXERCISE

After reading the references given for the Lincoln-Douglas Debates, discuss in class the subtopics needed to complete the outline above. As the wording of each subtopic is decided, it should be written on the board. The complete outline may then be used for a written report.

WRITTEN EXERCISE

Write a report on the Lincoln-Douglas Debates. After the reports are written, exchange papers and criticize your classmate's work, according to the tests on page 278.

41. PARTICIPLES

Compare these two expressions, "Glass is brittle" and "brittle glass." The first makes an assertion about glass. The second does not assert anything; it merely names a

quality of the glass or describes it. As we have already learned, *brittle* is here an adjective modifying *glass*.

Compare these two expressions, "Peter turned his head" and "Peter, turning his head." The first asserts something about Peter. The second merely describes Peter, and in order to make a complete assertion, another verb is necessary. Thus, "Peter, turning his head, answered her question."

Turning modifies *Peter* just as *brittle* modifies *glass*. However, as *turning* expresses action and has an object, *head*, it must have the qualities of a verb as well as those of an adjective. The word *turning* in the above sentence is a **participle**.

A participle is a form of the verb which has also the nature of an adjective.

Notice the use of the italicized participles in the following sentences. In what ways are they like verbs? In what ways are they like adjectives?

1. Elsie, *hurrying* home from school, met her brother.
2. The sun, *glowing* brightly, shone over the lake at sunset.
3. The boys, *having finished* their supper, started for the door.
4. *Defeated*, the man stood alone.
5. *Rejoicing* in his good fortune, the peasant went on with his work.

A phrase introduced by a participle is called a **participial phrase**.

Participles, like other forms of the verb, have certain changes in form to express a change in time. The **present participle** ends in *ing* and expresses present time. The **past participle** usually ends in **d**, **ed**, **t**, **n**, or **en** and expresses past time. It is one of the principal parts of the verb.

The participle, like the predicate verb, may consist of two or more words. Participles may be formed with the auxiliaries **have** or **be**. Such forms are **having been**, **being heard**, **having been made**.

All the participial forms of the verbs *be* and *see* may be found on pages 423, 426, and 427.

EXAMPLE. Truth crushed to earth will rise again.

ANALYSIS. This is a declarative sentence. The complete subject is *truth crushed to earth*; the subject substantive is *truth*. The complete predicate is *will rise again*; the predicate verb is *will rise*. *Truth* is modified by the phrase *crushed to earth*. The participle *crushed* is modified by the prepositional phrase *to earth*; *to* is the preposition, and *earth* is its object. *Will rise* is modified by the adverb *again*.

EXERCISE

Analyze the sentences below, giving particular attention to participles. Give the tense of each participle.

1. A cobweb spread over a blossom protects it from the chill of the night.
2. Your mother, beholding you, will shed tears of joy.
3. The officer, riding to the front, led the parade.
4. The balloon, shooting swiftly into the clouds, was soon lost to sight.
5. Wealth acquired dishonestly will prove a curse.
6. The sun, rising, dispelled the mists.
7. The giant, perceiving Hercules, roared in a voice resembling thunder.
8. The thief, being detected, surrendered to the officer.

9. They boarded the vessel lying in the harbor.
10. The territory claimed by the Dutch was called New Netherlands.

42. USES OF PARTICIPLES

I. Note the following sentences :

The people *who heard the shout* ran to help him.

The people, *hearing the shout*, ran to help him.

The man seemed *afraid*.

The man seemed *frightened*.

He found his burden *heavy*.

He found his burden *growing heavy*.

Name the adjectives or adjective clauses in the above sentences. How is each used? You will notice that a participle or a participial phrase may be substituted for each adjective or adjective clause.

A participle or a participial phrase may be used to **modify** a noun, as **attribute complement** or as **objective complement**.

II. The storm coming on suddenly, every man hurried to his tent.

In this sentence name the simple subject and the verb. Name the modifiers of each. What part of the sentence has not been included in either complete subject or complete predicate?

Such a phrase as *The storm coming on suddenly* is called an **independent** or **absolute phrase**.

EXERCISE

I. Analyze the following sentences and tell how each participle or participial phrase is used :

1. The city lies sleeping.
2. They stood terrified.
3. Washington, having crossed the Delaware, attacked the Hessians stationed at Trenton.
4. He owned himself defeated.
5. The student sat buried in thought.
6. The cross-legged tailor kept stitching and snipping and piecing.
7. Pocahontas was married to a young Englishman named John Rolfe.
8. The bridge at Ashtabula giving way, the train fell into the river.
9. No one ever saw fat men heading a riot or herding together in turbulent mobs.
10. Breakfast being finished, they started for the woods.

II. Write original sentences, using each of the following participles or participial phrases. Tell how each is used.

- | | |
|-----------------------------|-------------------------------------|
| 1. having received a letter | 5. burned to a crisp |
| 2. smiling | 6. painting a picture |
| 3. coughing violently | 7. nearly starved |
| 4. completely exhausted | 8. dressed in the height of fashion |

III. Add participles to complete the meaning of the verb in each of these sentences.

Is the participle an **attribute** or an **objective complement**?

1. They grew —— by the moving shadows as night came on.
2. There he came —— towards me.
3. We found her —— to read by a dim light.
4. The man admits himself —— by his enemies.
5. You never heard her —— about her troubles.

43. MISPLACED AND DANGLING PARTICIPLES; PARTICIPIAL PHRASES

I. The participle, like other modifiers, should be placed as near as possible to the word it modifies. Otherwise, the sentence is awkward and the meaning is not clear. Sometimes a participle is incorrectly used with no word for it to modify. This construction is called the **dangling participle** and should always be avoided. For example,

Walking down the hill, the little lake came into view.

Walking cannot possibly modify *lake* or any other word expressed in the sentence. The sentence can be corrected by supplying a subject which the participle can modify; as, "Walking down the hill, we saw the little lake come into view."

EXERCISE

Correct the following sentences, which contain misplaced or dangling participles:

1. Addressing my letter to the wrong person, it caused a long delay.
2. My plaid dress looks very well on Marian made over and trimmed with velvet.
3. Weary and worn, the easy chairs in the room invited them to rest.
4. Reading "The Spy," Harvey Birch seemed to me a real hero.
5. Marching down the hill, our forces met the enemy. (Notice that this sentence may have two meanings. Change it so that it will be clear.)
6. Waving against the sky, they saluted the flag.
7. Coming to school, my lunch box was stolen.
8. Running down from the porch, an automobile turned the sharp corner of the street.

9. Passing by the house, the curtains flapped in the breeze.
10. The books were left here by an agent just published by a new firm.
11. The boy could not manage the horse, being wild and frightened.
12. Broken by the storm, we saw our great maple tree.
13. Sitting calmly in the station, the train rushed swiftly by.
14. Built to last many years, the farmer lived in his stone house.

II. It is a good thing to have several different ways to express the same idea. If you use the same construction in every sentence, your compositions become monotonous and tiresome. Participial phrases are particularly useful because they may be employed instead of a dependent modifying clause. For example,

When I was going down the street, I saw a man sitting on the curb.

Going down the street, I saw a man sitting on the curb.

You must be careful, however, not to use the participial phrase too often, and not to misplace the participle or leave it dangling with no word for it to modify.

EXERCISE

While I was on my way to school this morning, I saw a queer sight. A little girl, trying to run away from home, was being kept on her own sidewalk by a big dog, barking loudly to attract her mother's attention. The little girl was very angry and stamped her tiny foot at the dog pulling steadily on her dress. Little by little, he pulled her back towards the gate and into the yard. Tugging firmly, he managed to get her inside the gate. As they came inside the yard, they were shut in by the gate, which closed firmly behind them. Although I stood on the

walk, I could hear the latch snap. Just then her mother, *who had heard the noise*, came out of the house *bringing some cookies, freshly baked and warm from the oven*. *Smiling at the sight*, the little girl ran toward her, and the dog lay down contentedly *for he knew he had done his work well*.

Rewrite the above paragraph, changing the italicized clauses to participial phrases and the italicized phrases to clauses.

Have you improved any of the sentences? Do any of your sentences sound awkward? Is the meaning of every sentence clear? How would the paragraph sound if every sentence contained a participial phrase?

44. STORY WRITING; DEVELOPING PLOTS

Every story works out some **plot**. This means that a series of events is told in an order which adds to their interest and creates **suspense**. Suspense is the quality which makes a story interesting because it keeps the reader wondering about the conclusion. No one likes to read a story when he knows exactly how everything is going to turn out. We like to be surprised, to be kept waiting.

The ability to keep the reader interested and wondering is what makes a good story writer. Sometimes this is done by making the story contain an **obstruction**, an event or circumstance which will make the reader think that the hero of the story cannot possibly accomplish his purpose. Of course, in most stories something happens to clear the obstruction away and the hero really does what he sets out to do, but the reader is not sure of this until the end of the story.

The events in the story lead up to a point of highest in-

terest and excitement. This point is called the **climax** of the story.

What have you learned about the *parts* of a story? About the importance of *character study*? About *conversation* in a story? (See pages 206, 305, 310.)

The general outline for a story is as follows :

I. Introduction

1. Time
2. Place
3. Characters

II. Body of the story

1. Events leading up to climax
2. Climax

III. Conclusion

EXERCISE

I. The following paragraphs give some complications or brief suggestions for plots for stories. Select one and make an outline. Then tell the story to the class.

1. A prize for a written composition has been offered in a certain school. Two girls who are good friends stand almost equal chances of getting it. The composition of one of them is destroyed the night before the papers are to be handed in to the judges.

2. A boy has been working for several months to earn money to buy a motorcycle. Just before he has the required sum, his older brother carelessly loses a sum of money belonging to his employer and is afraid to confess.

3. A girl who has learned to drive an automobile but has been afraid to drive by herself, is suddenly faced with the necessity of getting her small brother to a doctor immediately.

4. A boy has built a small model aëroplane, which seems to

fly successfully. He has planned an exhibition. Just before it takes place, he finds in his shop a boy with whom he has quarreled, and discovers that his machine is broken.

5. A city boy is visiting his two cousins in the country. They are inclined to ridicule him, because of his ignorance of the things of their daily life. Suddenly he surprises them by his expert swimming.

6. At a girls' summer camp a new girl is treated with coldness by the other girls, because she is quiet and awkward. When her skill at basketball wins the game against a rival camp, the feeling toward the newcomer changes.

7. A Boy Scout has two older brothers who have laughed at his organization. On a camping trip, he is able to impress them by some of the things a Scout knows how to do.

II. Taking one of the plots suggested, each pupil should write for ten minutes. At a signal from the teacher, papers are exchanged. Each pupil should then go on with the new story for another ten minutes. Then the stories are again exchanged. The developments added by the new writers sometimes make very interesting reading.

45. A CLASS EXERCISE IN STORY WRITING

WRITTEN EXERCISE

David Lorrimer runs away from home because he is angry at his father's attempt to direct his actions. He says he will never live in a place where he is ruled by some one else. He steals out of the house by night and reaches the crossroads just before daybreak. He stands uncertain in which direction to go, north, south, east, or west. As he stands in the cool gray morning, he hears a voice saying, "Wherever you go, you will have to bow to some one's authority." With a shrug of his shoulders, and a defiant, "No one can control me," David takes one of the roads.



One fourth of the class should write the story as if David went east. Another part of the class should write David's experiences as he goes south, another west, and the fourth north.

In every group of stories, show how the prophecy came true. Bring out the difference in the places where he went.

One story should have a northern setting, in Alaska or in the Canadian woods; another should be western, in the Rocky Mountains, on a ranch, or in California.

46. REVIEW OF PARTICIPLES AND INFINITIVES

EXERCISE

to whisper softly
running at full speed
to be surprised
to hurt herself
cruelly disappointed

having learned a lesson
conquered at last
to have lost his money
laughing gayly
crowded to the doors

I. Using the participles and infinitives given above, write sentences giving examples of :

1. A participle used as attribute complement.
2. A participle used as objective complement.
3. A noun and a participle used absolutely, or independently.
4. An infinitive used as subject of a verb.
5. An infinitive used as adjective modifier.
6. An infinitive used as adverbial modifier.

7. An infinitive used as attribute complement.
8. An infinitive used as direct object.
9. An infinitive used as object of a preposition.
10. An infinitive clause used as direct object.

II. Give the syntax of each of the participles used in the paragraph in the Exercise on page 406.

47. GERUNDS

You will find difficulty in *solving* this problem.

Reading good books is profitable.

Just *being* happy is good work and true.

I like *skating* better than any other sport.

The italicized words in the above sentences look like the present participle. If you will examine the sentences, however, you will find that they are used, not like adjectives, but like nouns. Such words are called **gerunds** or **verbal nouns**. The gerund always ends in **ing**. How is each gerund in these sentences used?

A gerund may be used as the subject or object of a verb, as the object of a preposition, or in any other way in which a noun may be used.

A gerund is a form of the verb which is used like a noun.

Since the gerund is a verbal noun, it is used with the possessive form of a noun or pronoun. For example, it is correct to say, "His mother worries about *his* playing football," and *not*, "His mother worries about *him* playing football."

"I felt I could not endure my brother's going to Mexico" is correct.

Notice what a different meaning, not at all what you meant to say, is expressed when you say, "I felt I could not endure **my** brother going to Mexico."

EXERCISE

I. Supply the correct form of a noun or pronoun :

1. —— traveling about the world has given him a good education.
2. I do not like —— singing, but he has always been in the choir.
3. I am sure my mother would never think of —— making her an apron for Christmas.
4. I hated to interrupt —— speaking, but I knew it was necessary.
5. Jack's father watches with interest —— spending of his allowance.
6. He is anxious to hear of —— learning to use it wisely.
7. The storm prevented —— arriving on time, but they were not too late for the wedding.
8. The law forbade —— signing his father's name to the check.
9. Laura told her that I could remember —— writing to her.
10. Was the fact of —— stealing ever proved to your satisfaction?

II. Analyze the sentences below, showing how each gerund is used :

1. Portions of the brain may be cut off without producing any pain.
2. Next to being a great poet is the power of understanding one.
3. Success generally depends on acting prudently, steadily, and vigorously.
4. You cannot fully sympathize with suffering without having suffered.
5. His managing the sailboat so skillfully saved him from shipwreck.

6. We should avoid injuring the feelings of others.
7. Hunting the Arctic bear is an exciting and dangerous sport.
8. Catching the dog was not an easy matter.
9. Repairing steeples is a dangerous profession.

III. Write sentences containing each of the following gerunds:

- | | |
|--|--|
| 1. <i>Speaking</i> used as
subject of a verb
object of a preposition | 4. <i>Keeping one's temper</i> as
subject of a verb
direct object of a verb |
| 2. <i>Barking</i> as
direct object of a verb
object of a preposition | 5. <i>Joining the ball team</i> as
object of a preposition
subject of a verb |
| 3. <i>Finding fault</i> as
attribute complement
subject of a verb | 6. <i>Winning the game</i> as
subject of a verb
attribute complement |

48. SPECIAL FORMS OF THE VERB

The **emphatic** form of the verb asserts more strongly than the ordinary, or simple, form. It is made by prefixing *do* or *did* to the present infinitive without the *to*; as, I *do see*, I *did see*. The emphatic form is used only in the present and past tenses, indicative mood, and in the imperative.

The **progressive** form of the verb represents the action as going on at the time referred to by the tense. It is made by using forms of the verb *be* with the present participle; as, I *am seeing*, He *was seeing*, You *have been seeing*.

In asking questions, we change the verb to the **interrogative** form. For example, the future form, *I shall write*, in a ques-

tion becomes, *Shall I write?* The past form, *He walked*, in a question becomes, *Did he walk?*

In **negative** sentences, the auxiliaries *do* and *did* are used in the present and past tenses; as, *He did not walk*.

In speaking and writing informally, we use certain **contractions** of the verbs; as, *can't* for *can not*, *you're* for *you are*. The apostrophe indicates that letters have been omitted.

It is important to remember that

1. *Doesn't* stands for *does not* and should always be used with pronouns of the third person singular.

RIGHT

He *doesn't* speak distinctly.

WRONG

He don't speak distinctly.

2. Contractions that end in *n't* express a negative idea. It is incorrect to use another negative in the sentence, for that gives a *double negative*.

RIGHT

He *hasn't* said *anything*.

He *has* said *nothing*.

WRONG

He hasn't said nothing.

3. The contractions for *you are* and *they are* are *you're* and *they're*. Do not omit the apostrophe or write *your*, when you intend to use a verb form.

EXERCISE

I. Write sentences containing the following verb forms:

The verb *see*

1. In the past tense, emphatic form
2. In the present tense, progressive form
3. In the past tense, interrogative form

The verb *come*

1. In the future tense, interrogative form
2. In the present tense, negative form
3. In the past tense, progressive form

The verb *begin*

1. In the present tense, emphatic form
2. In the past tense, negative form
3. In the future tense, interrogative form

II. Supply the correct forms :

1. He ——— care whether it rains or not. (*don't, doesn't*)
2. ——— book has not been found. ——— going to be fined for not returning it. (*Your, You're*)
3. They haven't told me ——— secret. (*any, no*)
4. She didn't want to wait for ———. (*nobody, anybody*)
5. She ——— know that I told you about the message. (*don't, doesn't*)

49. DRAMATIZATIONS

Almost any story with a plot can be dramatized, that is, made into a play. The story, or the part chosen for the play, should first be carefully read in class and suggestions for the play discussed. Sometimes in writing the story in its new form, the action must be somewhat changed. For example, the descriptions may be worked into the action and the conversation. In a play you cannot announce that a man is stingy and hard-hearted, but you can have him refuse to give help to a poor person, or you can have some other character tell about his lack of generosity.

A play must have characters and action. It may be divided into acts. The time and place of the play are called the **setting**. Each act may have a different setting.

The class should decide on the number of acts, the charac-

ters, the setting, and the action. The plans may be written on the board in the form of brief notes.

After the play has been planned by the class, the writing may be intrusted to two or three people. For an informal class dramatization, however, it is usually unnecessary to write the play. The actors can decide on their speeches and action and may rehearse their parts once or twice, if they wish, before the play is given.

After the play is planned, actors should be chosen to play the different characters. Some one should be appointed stage manager and should be responsible for the arrangement of the stage. Another should be responsible for collecting the articles necessary for the play and for returning the borrowed articles to their owners.

The story of Ben Franklin's wharf can be easily dramatized. You are probably familiar with the story of the wharf that Ben and his friends built with stolen stones. The story is told in the early part of his *Autobiography*, and more fully in Hawthorne's "Biographical Stories."

The story falls naturally into three parts. The outline might read as follows:

BEN FRANKLIN'S WHARF (Dramatized)

CHARACTERS:	{ The Boys	Benjamin Franklin
		Daniel
		Jonathan
		Timothy
	{ The Workmen	The Master Mason
		Sam
		Ezekiel
	{ The Constable	
	{ Ben's Father	

TIME: The Year 1716. PLACE: Near Boston

ACT I

SCENE: The edge of the mill-pond, evening.

Boys stand fishing in deep clay — their complaints — Ben proposes the building of a wharf from the stones near by — Jonathan's objection that taking the stones would be stealing — Ben's arguments convince them — the building of the wharf — the carrying of the heavy stones — Ben's encouraging words as they grow weary — the completion of the wharf — plans for the morning — *Exit* boys.

ACT II

SCENE: Same as Act I, the next morning.

Sam and Ezekiel enter — discover disappearance of stones — their amazement — the Master Mason summoned — discovery of the wharf — the Master Mason's anger — Sam's appeal for the boys because the work is well done — the argument — Constable called — boys summoned — their fright — the scolding — the dismissal — *Exit* boys.

ACT III

SCENE: Ben's home, that evening.

Sam and Ben's father talking — Sam tells of the wharf and the result — *Exit* Sam — Ben's father paces back and forth waiting for him — *Enter* Ben — Ben hangs back looking rather ashamed and frightened — Ben's father questions him — Ben's explanation — his father's answer — Ben's promise.

EXERCISE

I. Write the play, "Ben Franklin's Wharf." Choose the actors and produce the play before the class.

II. You may prefer to select the subject for a play from one of the books or poems read in your grade.

1. Write an outline for a dramatization based on one of the following poems :

The Singing Leaves (Lowell)
 The Birds of Killingworth (Longfellow)
 Horatius (Macaulay)
 King Robert of Sicily (Longfellow)
 Barbara Frietchie (Whittier)

2. Scenes from the following books make good plays :

Legend of Sleepy Hollow
 My Double and How He Undid Me
 The Revolt of Mother
 Huckleberry Finn
 The Spy
 Treasure Island
 Anne of Green Gables
 The Secret Garden
 The Prince and the Pauper
 A Christmas Carol
 Rebecca of Sunnybrook Farm

Selecting a chapter or a part of one of these books, plan and produce a play to be given before another class. Don't attempt to dramatize too much of the book.

Here are a few suggested scenes :

FROM "REBECCA OF SUNNYBROOK FARM"

The Banquet Lamp

ACT I. The Simpsons tell Rebecca and Emma Jane of their plans to obtain the lamp.

ACT II. Rebecca and Emma Jane become agents for the Snow-White and Rose-Red Soap.

ACT III. Rebecca's aunts discover her part in the soap-selling expedition.

SCENES FROM DICKENS'S "CHRISTMAS CAROL"

The Cratchits' Christmas Dinner.

The Fezziwigs' Christmas Ball.

III. The following poems may be used as subjects for tableaux, or living pictures. These tableaux make an interesting program for special occasions.

Courtship of Miles Standish

Evangeline

The Vision of Sir Launfal

Horatius

50. SENTENCE ANALYSIS AND REVIEW

EXERCISE

About twelve o'clock Shaw went *to stand* guard amid the rain and pitch darkness. Munroe, the most vigilant as well as one of the bravest among us, was also on the alert. When about two hours had passed, Shaw came silently in, and *touching* Henry, called him in a low, quick voice *to come* out. "What is it?" I asked. "Indians, I believe," whispered Shaw; "but lie still; I'll call you if there's a fight."

He and Henry went out together. I took the cover from my rifle, put a fresh percussion cap upon it, and then, *being* in much pain, lay down again. In about five minutes, Shaw came in again. "All right," he said, as he lay down to sleep. Henry was now standing guard in his place. He told me in the morning the particulars of the alarm. Munroe's watchful eye discovered some dark objects down in the hollow, among the horses, like men *creeping* on all fours. *Lying* flat on their faces, he and Shaw crawled to the edge of the bank, and were soon convinced that what they saw were Indians. Shaw silently withdrew *to call* Henry, and they all lay *watching* in the same position. Henry's eye is one of the best on the prairie. He detected after awhile the true nature of the *moving* objects; they were nothing but wolves *creeping* among the horses.

FRANCIS PARKMAN. From *The Oregon Trail*.

I. Classify the sentences in the preceding paragraphs according to form and use.

II. From the preceding quotation, select the following, and tell how each word or group of words is used in the sentence :

1. Two prepositional adverbial phrases.
2. One prepositional adjective phrase.
3. An adverbial clause.
4. A proper noun.
5. An adjective in the superlative degree.
6. A verb in the passive voice.
7. An adverb of time.
8. A verb in the past perfect tense.
9. A noun clause.
10. An attribute complement.

III. Tell the use of each italicized infinitive and participle.

CONJUGATION

Conjugation is the orderly arrangement of the forms of the verb in the various voices, modes, tenses, persons, and number.

CONJUGATION OF THE VERB *BE*

Principal Parts

PRESENT TENSE
am

PAST TENSE
was

PAST PARTICIPLE
been

Indicative Mode

PRESENT TENSE

- Singular*
1. I am
 2. You are
 3. He is

- Plural*
- We are
 - You are
 - They are

PAST TENSE

1. I was
2. You were
3. He was

- We were
- You were
- They were

FUTURE TENSE

1. I shall be
2. You will be
3. He will be

- We shall be
- You will be
- They will be

PRESENT PERFECT TENSE

*Singular**Plural*

- | | |
|------------------|----------------|
| 1. I have been | We have been |
| 2. You have been | You have been |
| 3. He has been | They have been |

PAST PERFECT TENSE

- | | |
|-----------------|---------------|
| 1. I had been | We had been |
| 2. You had been | You had been |
| 3. He had been | They had been |

FUTURE PERFECT TENSE

- | | |
|-----------------------|---------------------|
| 1. I shall have been | We shall have been |
| 2. You will have been | You will have been |
| 3. He will have been | They will have been |

Notice that *shall* is used in the first person and *will* in the second and third persons.

Subjunctive Mode

These forms are usually preceded by *if*, *though*, or *lest*.

PRESENT TENSE

- | | |
|-----------|---------|
| 1. I be | We be |
| 2. You be | You be |
| 3. He be | They be |

PAST TENSE

- | | |
|-------------|-----------|
| 1. I were | We were |
| 2. You were | You were |
| 3. He were | They were |

The present perfect and past perfect tenses of the subjunctive are the same as the corresponding tenses of the indicative, except that the form for the third person, singular number, of the present perfect tense is *he have been*.

Imperative Mode

PRESENT TENSE

Singular
2. Be (you)

Plural
Be (you)

Infinitives

PRESENT
To be

PRESENT PERFECT
To have been

Participles

PRESENT
Being

PAST
Been

PAST PERFECT
Having been

Gerunds

PRESENT
Being

PAST
Having been

The old forms of the second person singular with *thou* are found chiefly in poetry and in solemn language. They are

Indicative

PRESENT Thou art

PAST Thou wast *or* wert

FUTURE Thou wilt (*or* shalt) be

PRESENT PERFECT Thou hast been

PAST PERFECT Thou hadst been

FUTURE PERFECT Thou wilt (*or* shalt) have been

CONJUGATION OF THE VERB *SEE*

Principal Parts

PRESENT TENSE

see

PAST TENSE

saw

PAST PARTICIPLE

seen

ACTIVE VOICE

Indicative Mode

PRESENT TENSE

Singular

1. I see
2. You see
3. He sees

Plural

- We see
You see
They see

PAST TENSE

1. I saw
2. You saw
3. He saw

- We saw
You saw
They saw

FUTURE TENSE

1. I shall see
2. You will see
3. He will see

- We shall see
You will see
They will see

PRESENT PERFECT TENSE

1. I have seen
2. You have seen
3. He has seen

- We have seen
You have seen
They have seen

PAST PERFECT TENSE

1. I had seen
2. You had seen
3. He had seen

- We had seen
You had seen
They had seen

FUTURE PERFECT TENSE

Singular

1. I shall have seen
2. You will have seen
3. He will have seen

Plural

- We shall have seen
 You will have seen
 They will have seen

Subjunctive Mode

PRESENT TENSE

- | | |
|------------|----------|
| 1. I see | We see |
| 2. You see | You see |
| 3. He see | They see |

The past, present perfect, and past perfect tenses of the subjunctive are the same as the corresponding tenses of the indicative, except that the form for the third person, singular number, of the present perfect tense is *he have seen*.

Imperative Mode

PRESENT TENSE

- | | |
|--------------|-----------|
| 2. See (you) | See (you) |
|--------------|-----------|

Infinitives

PRESENT

To see

PRESENT PERFECT

To have seen

Participles

PRESENT

seeing

PAST

seen

PAST PERFECT

having seen

Gerunds

PRESENT

seeing

PAST

having seen

PASSIVE VOICE

Indicative Mode

PRESENT TENSE

Singular

1. I am seen
2. You are seen
3. He is seen

Plural

- We are seen
- You are seen
- They are seen

PAST TENSE

1. I was seen
2. You were seen
3. He was seen

- We were seen
- You were seen
- They were seen

FUTURE TENSE

1. I shall be seen
2. You will be seen
3. He will be seen

- We shall be seen
- You will be seen
- They will be seen

PRESENT PERFECT TENSE

1. I have been seen
2. You have been seen
3. He has been seen

- We have been seen
- You have been seen
- They have been seen

PAST PERFECT TENSE

1. I had been seen
2. You had been seen
3. He had been seen

- We had been seen
- You had been seen
- They had been seen

FUTURE PERFECT TENSE

1. I shall have been seen
2. You will have been seen
3. He will have been seen

- We shall have been seen
- You will have been seen
- They will have been seen

Subjunctive Mode

PRESENT TENSE

Singular

1. I be seen
2. You be seen
3. He be seen

Plural

- We be seen
 You be seen
 They be seen

PAST TENSE

1. I were seen
2. You were seen
3. He were seen

- We were seen
 You were seen
 They were seen

The present perfect and past perfect tenses of the subjunctive are the same as the corresponding tenses of the indicative, except that the form for the third person, singular number, of the present perfect tense is *he have been seen*.

Imperative Mode

2. Be (you) seen

Be (you) seen

Participles

PRESENT

Being seen

PERFECT

Seen, having been seen

Infinitives

PRESENT

To be seen

PERFECT

To have been seen

DIAGRAMS

Instead of writing out the analysis of a sentence, we may make a diagram. This saves us the labor of writing, and has the advantage of enabling us to see at a glance the relations of the different parts of the sentence.

1. Main Parts of a Sentence.

We draw a line and divide it in the middle, thus :



(a) *Subject and Predicate.*

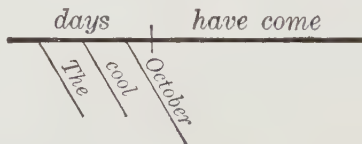
To the left of the dividing line we write the subject ; and to the right of the dividing line, the predicate, thus :



(b) *Modifiers.*

When the subject has modifiers, we place them upon slanting lines drawn from the line upon which the subject is written.

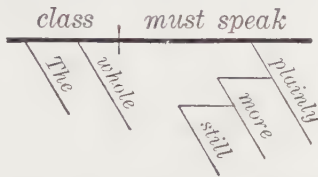
EXAMPLE. The cool October days have come.



2. Modifiers of Modifiers.

Modifiers are themselves often modified, as in the following sentence, where *more* modifies *plainly*, and *still* modifies *more*.

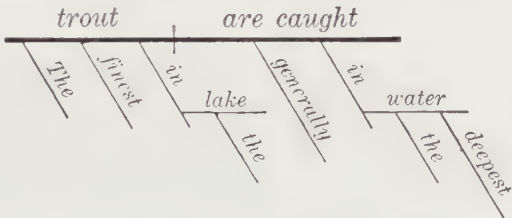
EXAMPLE. The whole class must speak still more plainly.



The modifier *more* is written on a line parallel with *plainly*, with a short connecting line. *Still*, in a similar way, is written on a line parallel with *more*, which it modifies.

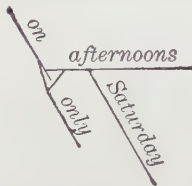
3. Phrases.

EXAMPLE. The finest trout in the lake are generally caught in the deepest water.



Notice that the diagram of the phrase is made up of a slanting line for the introductory and connecting word, and a horizontal line for the principal word. Under the principal word are placed the slanting lines for its modifiers.

EXAMPLE. The library is open only on Saturday afternoons.

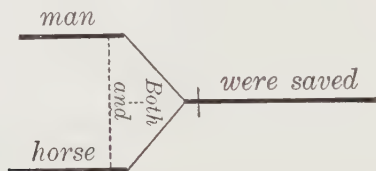


The adverb *only* modifies the whole phrase.

4. Compound Subjects, Predicates, and Phrases.

(a) *Compound Subject.*

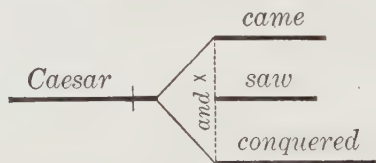
EXAMPLE. Both man and horse were saved.



The parts of the compound subject are written on short horizontal lines connected by a dotted line on which the connectives are written.

(b) *Compound Predicate.*

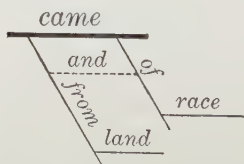
EXAMPLE. Cæsar came, saw, and conquered.



The short line following the subject represents the entire predicate. The parts of the compound predicate are written on horizontal lines united by a dotted line, which stands for the connecting words. The X denotes that an *and* is understood.

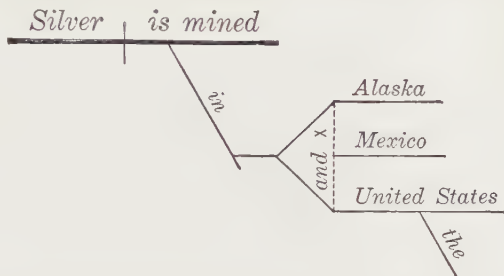
(c) *Compound Phrases.*

EXAMPLE. The Norman kings of England came from a foreign land and of a foreign race.



And connects the two phrases, both of which modify *came*.

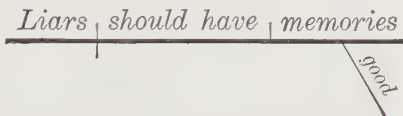
EXAMPLE. Silver is mined in Alaska, Mexico, and the United States.



In this diagram the line representing the principal words of the phrase is continued as three separate lines. This shows that the phrase is compound. *Alaska*, *Mexico*, and *United States* are all introduced by the same preposition *in*, and have the same relation to *is mined*.

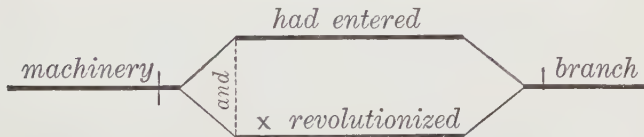
5. Direct Objects.

EXAMPLE. Liars should have good memories.



A short vertical line separates the direct object from the verb.

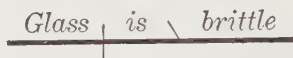
EXAMPLE. By the twentieth century, machinery had entered and revolutionized every branch of manufacturing.



Branch is the direct object of both verbs in the compound predicate. The X denotes that a word is understood; in this case, *had*.

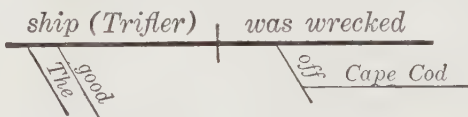
6. Attribute Complements.

EXAMPLE. Glass is brittle.



The line standing for the attribute complement is — like the line for an object — a continuation of the predicate line; but notice that the line separating the incomplete predicate from the complement slants toward the subject, to show that the complement is an attribute of the subject.

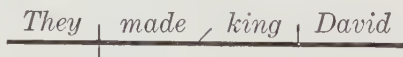
7. Appositives.

EXAMPLE. The good ship *Trifler* was wrecked off Cape Cod.

Trifler is in apposition with *ship*, and is written on the subject line because *Trifler* and *ship* both name the same thing; but *Trifler* is inclosed within marks of parenthesis to show that *ship* is the simple subject.

8. Objective Complements.

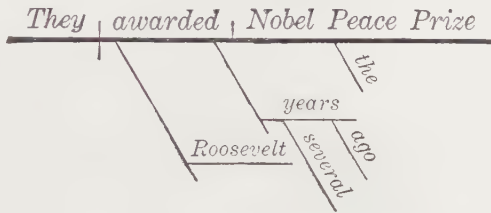
EXAMPLE. They made David king.



The objective complement is placed between the predicate verb and the direct object. To show that the objective complement refers to the direct object, the line separating the complement from its verb slants towards the direct object.

9. Indirect Objects and Adverbial Objectives.

EXAMPLE. They awarded Roosevelt the Nobel Peace Prize several years ago.

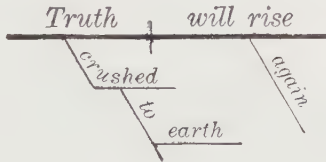


The indirect object *Roosevelt* is diagrammed like the principal word in a prepositional phrase with the preposition *to* understood. The adverbial object *years* is also diagrammed like the principal word in a phrase with a preposition understood.

10. Participles.

(a) *Participle as Modifier.*

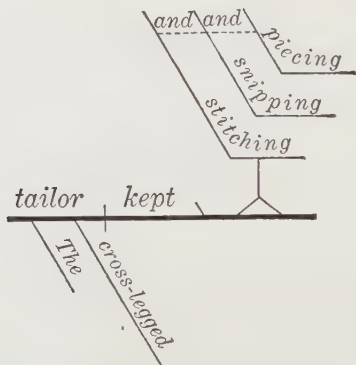
EXAMPLE. Truth, crushed to earth, will rise again.



In this diagram, a broken line stands for the principal word of the participial phrase *crushed to earth*; one part of the line slants, and the other is horizontal. This shows that the participle *crushed* is used like an adjective to modify *truth*, and yet retains the nature of a verb, expressing an action received by *truth*. *Crushed* is modified by an adverbial phrase *to earth*.

(b) *Participle as Attribute Complement.*

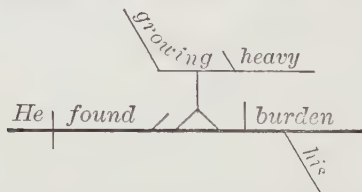
EXAMPLE. The cross-legged tailor kept stitching and snipping and piecing.



The diagram representing the participial phrase is drawn above the main line, on which it rests by means of a support. All that stands on this support is the attribute complement.

(c) *Participle as Objective Complement.*

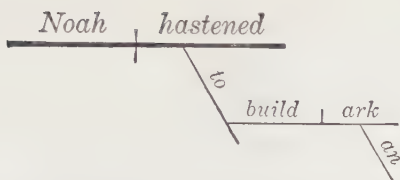
EXAMPLE. He found his burden growing heavy.



Notice that the little mark before the support of the participle slants toward the direct object. The adjective *heavy* completes *growing* and belongs to *burden*, the object of *found*.

11. *Infinitives.*(a) *Infinitive as Modifier.*

EXAMPLE. Noah hastened to build an ark.



The modifying infinitive is diagramed like a prepositional phrase. *Hastened* is modified by the infinitive *to build*, having *ark* as its object.

(b) *Infinitive as Subject.*

EXAMPLE. To err is human.

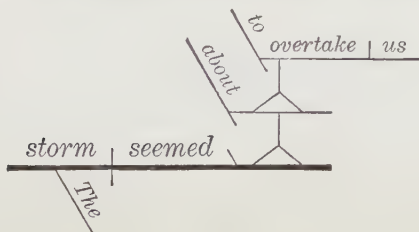


The diagram indicates that *to* merely introduces the word *err*. This phrase subject requires two lines to express it properly. It is placed, therefore, above the subject line, upon which it rests by means of a support.

(c) *Infinitive as Attribute Complement.*

An infinitive used as a complement is diagramed like the infinitive as subject, and rests on the complement line.

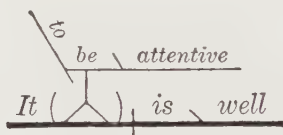
EXAMPLE. The storm seemed about to overtake us.



The preposition *about* introduces the phrase used as attribute complement. The infinitive phrase *to overtake us* is used as the object of *about*.

(d) *Infinitive as Appositive.*

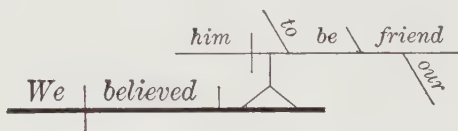
EXAMPLE. It is well to be attentive.



The infinitive phrase *to be attentive* explains the subject *it*. The use of *it* as an expletive allows the real subject to follow the verb.

(e) *The Infinitive Clause.*

EXAMPLE. We believed him to be our friend.

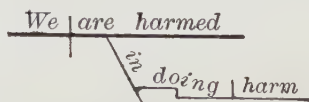


Him is the subject of the infinitive clause *him to be our friend*, which is the object of the verb *believed*.

12. Gerunds.

(a) *The Gerund as Object of a Preposition.*

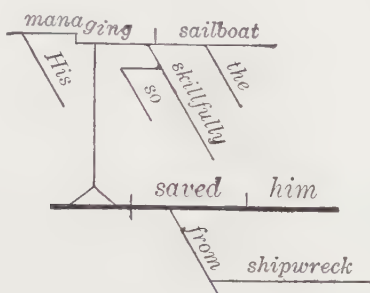
EXAMPLE. We are harmed in doing harm.



The line representing the gerund is broken; the first part represents the gerund as a noun and the other as a verb.

(b) *The Gerund as Subject.*

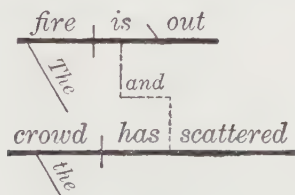
EXAMPLE. His managing the sailboat so skillfully saved him from shipwreck.



The diagram of the subject phrase is drawn above the subject line. All that rests on the subject line is regarded as the subject.

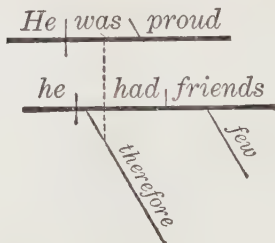
13. **Compound Sentences.**

EXAMPLE. The fire is out and the crowd has scattered.



The lines of these two clause diagrams are shaded alike to show that the two clauses are of the same rank. The connecting line is not slanting, for one clause is not a modifier of the other. As one entire clause is connected with the other, the connecting line is drawn between the predicate verbs, since they are the important words.

EXAMPLE. He was proud ; therefore he had few friends.

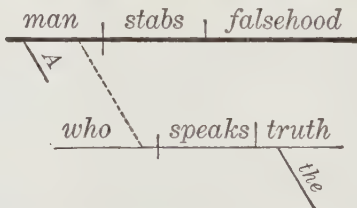


In such constructions, *and* may be supplied, or the adverb may be regarded as the connective. The diagram illustrates *therefore* as connective.

14. Complex Sentences.

(a) *Adjective Clauses.*

EXAMPLE. A man who speaks the truth stabs falsehood.

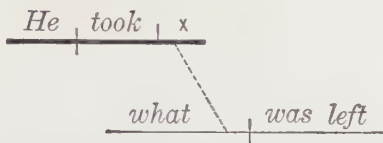


The line standing for the subject and predicate of the principal clause is heavier than that of the subordinate clause. This pictures to you the relative importance of the two clauses.

The pronoun *who* is written on the subject line of the subordinate clause. But this word performs the function of a conjunction also, and this function is expressed in the diagram by a dotted line.

As all modifiers are joined by slanting lines to the words they modify, we have indicated in this diagram that *who speaks the truth* is a modifier of *man*.

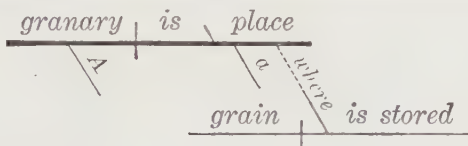
EXAMPLE. He took what was left.



There are two ways of explaining the clause *what was left*. *What* is equivalent to *that which*. Substituting *that which* for *what*, we have *that* as the object of *took*, modified by the adjective clause, *which was left*. The diagram illustrates this construction.

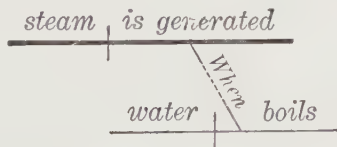
We may, however, regard the clause *what was left* as the object of *took*. To diagram this construction, we represent the clause *what was left* by a line that rests, by means of a support, on the object line.

EXAMPLE. A granary is a place where grain is stored.



(b) *Adverbial Clauses.*

EXAMPLE. When water boils, steam is generated.



When modifies both *is generated* and *boils*, denoting that the two acts take place at the same time. It also connects *water boils*, as an adverbial modifier, with *is generated*.

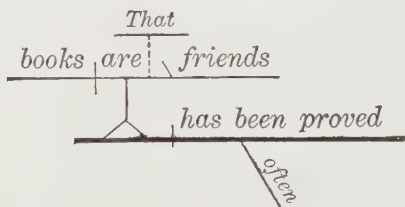
The function of *when* may be better understood by expanding it into two phrases, thus : Steam is generated *at the time at which*

water boils. *At the time* modifies *is generated*, *at which* modifies *boils*, and *which* connects.

The line representing *when* is made up of three parts to picture these three functions.

(c) *Noun Clauses.*

EXAMPLE. That books are friends has been often proved.



The clause *that books are friends* is used like a noun as the subject of *has been proved*. The conjunction *that* introduces the substantive clause.

A substantive clause used as a complement is diagramed in a similar way and rests on the complement line.

ONE HUNDRED SPELLING WORDS

The following list of words was prepared by Dr. W. Franklin Jones of the University of South Dakota after a careful investigation of the words frequently used and misspelled by children in their written work.

ache	could	here	read	too
again	country	hoarse	ready	trouble
always	dear	hour	said	truly
among	doctor	instead	says	Tuesday
answer	does	just	seems	two
any	done	knew	separate	used
been	don't	know	shoes	very
beginning	early	laid	since	wear
believe	easy	loose	some	Wednesday
blue	enough	lose	straight	week
break	every	making	sugar	where
built	February	many	sure	whether
business	forty	meant	tear	which
busy	friend	minute	their	whole
buy	grammar	much	there	women
can't	guess	none	they	won't
choose	half	often	though	would
color	having	once	through	write
coming	hear	piece	tired	writing
cough	heard	raise	to-night	wrote

ABBREVIATIONS

Abbreviations, with a few exceptions, are not allowable in ordinary composition, including letters. They are convenient, however, in making lists, in literary references, and in certain technical writing where a term occurs frequently.

Titles preceding names, with the few exceptions found in the following list, should not be abbreviated. A title standing alone should always be spelled in full; as, *Dr. Brown* came, *The doctor* came.

Words expressing quantity should be abbreviated only when they follow a numeral; as, The tile is 2 in. by 3 in., They advanced by inches.

1st, 2d, 3d, 4th, etc., are not followed by the period. Their principal use is in the writing of dates.

The abbreviations for states, territories, and possessions of the United States are those authorized by the government.

The abbreviations for measures are used for both singular and plural unless otherwise stated. For example, *A.* stands for *acre* and for *acres*, *in.* for *inch* and for *inches*.

STATES, TERRITORIES, AND POSSESSIONS OF THE UNITED STATES

Ala., Alabama.

Ariz., Arizona.

Ark., Arkansas.

Cal., California.

Colo., Colorado.

Conn., Connecticut.

D. C., District of Columbia.

Del., Delaware.

Fla., Florida.

Ga., Georgia.

Ill., Illinois.

Ind., Indiana.

Kans., Kansas.

Ky., Kentucky.

La., Louisiana.

Mass., Massachusetts.

Md., Maryland.

Me., Maine.

Mich., Michigan.

Minn., Minnesota.

Miss., Mississippi.

Mo., Missouri.

Mont., Montana.

N. C., North Carolina.

N. Dak., North Dakota.

Nebr., Nebraska.

Nev., Nevada.	S. C., South Carolina.
N. H., New Hampshire.	S. Dak., South Dakota.
N. J., New Jersey.	Tenn., Tennessee.
N. Mex., New Mexico.	Tex., Texas.
N. Y., New York.	Va., Virginia.
Okla., Oklahoma.	Vt., Vermont.
Oreg., Oregon.	Wash., Washington.
Pa., Pennsylvania.	Wis., Wisconsin.
P. I., Philippine Islands.	W. Va., West Virginia.
P. R., Porto Rico.	Wyo., Wyoming.
R. I., Rhode Island.	

Alaska, Guam, Hawaii, Idaho, Iowa, Ohio, Samoa, and Utah should not be abbreviated.

MONTHS OF THE YEAR

Jan., January.	Sept., September.
Feb., February.	Oct., October.
Mar., March.	Nov., November.
Apr., April.	Dec., December.
Aug., August.	

May, June, and July should not be abbreviated.

DAYS OF THE WEEK

Sun., Sunday.	Thurs., Thursday.
Mon., Monday.	Fri., Friday.
Tues., Tuesday.	Sat., Saturday.
Wed., Wednesday.	

GENERAL ABBREVIATIONS

A., acre.	A.M., (<i>ante meridiem</i>) before noon.
@, at.	amt., amount.
acct. or a/c, account.	anon., anonymous.
A.D., (<i>Anno Domini</i>) in the year of our Lord.	ans., answer.

art., article.	f.o.b., free on board.
Ave., Avenue.	ft., foot.
B.A., Bachelor of Arts.	Gen., General.
bbl., barrel.	gal., gallon.
B.C., before Christ.	Gov., Governor.
B.S., Bachelor of Science.	
bu., bushel.	hhd., hogshead.
C., centigrade (thermometer).	Hon., Honorable.
¢ or ct., cent.	hr., hour.
Capt., Captain.	ib. or ibid., (<i>ibidem</i>) in the
C.E., Civil Engineer.	same place.
cf., (<i>confer</i>) compare.	id., (<i>idem</i>) the same.
ch., chapter.	i.e., (<i>id est</i>) that is.
cm., centimeter.	in., inch.
Co., Company, County.	Inc., Incorporated.
c/o, in care of.	inst., instant, the present
C.O.D., cash on delivery.	month.
Cr., Credit, Creditor.	
cu., cubic.	Jr., Junior.
cwt., hundredweight.	
D.D., Doctor of Divinity.	lb., pound.
do., ditto.	Lieut., Lieutenant.
doz., dozen.	LL.D., Doctor of Laws.
Dr., Doctor, Debit, Debtor.	
e.g., (<i>exempli gratia</i>) for ex-	m., noon.
ample.	M.A., Master of Arts.
Esq., Esquire.	M.C., Member of Congress.
etc., (<i>et cetera</i>) and so forth.	M.D., Doctor of Medicine.
ex., example.	mdse., merchandise.
	M.E., Mechanical Engineer.
F., Fahrenheit (thermometer).	Messrs., Messieurs.
ff., following.	mfg., manufacturing.
	mfr., manufacturer.

Mgr. , Manager.	qt., quart.
mi. , mile.	
min. , minute.	Rev. , Reverend.
mo. , month.	R. F. D. , Rural Free Delivery.
Mr. , Mister.	R.R. , Railroad.
Mrs. , (pronounced <i>Mis'is</i> or <i>Mis'iz</i>).	R.S.V.P. , (<i>Répondez s'il vous plaît</i>) Answer, if you please.
MS. , manuscript; MSS. , manuscripts.	Ry. , Railway.
Mt. , Mount or Mountain.	sec. , second, secretary.
N.B. , (<i>nota bene</i>) note well.	Sen. , Senator.
no. , number.	sq. , square.
O.K. , all right.	Sr. , Senior.
oz. , ounce.	St. , Street, Saint.
	Supt. , Superintendent.
p. , page; pp. , pages.	T. , ton.
per cent or % , by the hundred.	Treas. , Treasurer.
Ph.D. , Doctor of Philosophy.	ult. , (<i>ultimo</i>) last month.
pk. , peck.	U.S.A. , United States of America; United States Army.
P.M. , (<i>post meridiem</i>) afternoon.	U.S.N. , United States Navy.
P. O. , Post Office.	viz. , (<i>videlicet</i>) to wit, namely.
Prof. , Professor.	vol. , volume.
pro tem. , (<i>pro tempore</i>) for the time being.	yd. , yard.
prox. , (<i>proximo</i>) the next month.	yr. , year.
P.S. , Postscript.	
pt. , pint.	

CLASSIFIED TABLE OF CONTENTS

LESSON TITLES ARRANGED TO SHOW THE GRAMMAR AND THE
COMPOSITION IN COMPLETE UNITS FOR EACH HALF-YEAR

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CORRECT USAGE

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CLASS PROJECTS

These projects are planned to give you something interesting to do after finishing the work of each part of this book. In each project a problem is presented for the class to work out. At the same time you will be reviewing what you have already learned about giving talks, writing compositions, word study, letter writing, and correct usage.

PART ONE: MAKING A BOOK ON LOCAL HISTORY

Did you ever hear your grandmother tell stories about the days when she was a little girl? Did your grandfather ever tell you stories of the Civil War, or tales he heard his father tell of the days of the early settlers? What do you suppose your town looked like a hundred years ago?

The stories of old times ought to be recorded before they are forgotten. If you can collect some of them, your book may be the first to be written on the subject, and will be a valuable addition to your school library.

LETTER WRITING

I. Write a letter to some older person, asking him or her to tell you some story about old times. Make your letter as friendly as possible. Tell why you are interested in local history.

II. Write a letter to the person who keeps the town records. Ask permission to examine the records for names of early

settlers and important facts and dates in the history of the town.

III. Perhaps you know some one who has a collection of old furniture, quaint, old-fashioned dresses, or interesting letters. Ask permission to look at them so that you can describe them to the class.

A CLASS OUTLINE

I. For the beginning of your local history book you should have a brief account of the town and its history written to give information to a person who does not know anything about the town.

Write on the board questions which a stranger would be likely to ask. Some of them will be :

Where is this town?

When was it founded?

How large is it?

Who settled there?

What are its chief industries?

Think of as many questions as you can. Make an outline, using your questions to supply the details for all the main topics, as they have been supplied for the first topic in the following outline.

1. A general description of the town

a. Location

b. Size

c. Industries

d. Streets and buildings

e. Special places of interest

2. A brief history of the town

3. The people of the town

4. The importance of the town

II. Write the composition you have outlined.

CORRECT USAGE

Make up sentences about the early settlers in your town, using in each sentence one of the following words:

besides	among	between	at
different	into	to	beside

A CLASS TALK: STORIES FROM REAL HISTORY

Be ready to tell the class an interesting story connected with the early history of the town. After the stories have been told, the class may choose a few of the most interesting stories, which should be written for the local history book.

GOOD BEGINNING AND ENDING SENTENCES

Review Lessons 1 and 33 (pp. 13 and 80).

I. Which of the following opening sentences suggest a story? Which suggest a description?

1. The old village school was a very different place from our school to-day.
2. Our town has had heroes in three wars.
3. The story of how our town was named is an interesting one.
4. There is one interesting landmark left of the days of the early settlers.
5. The most beautiful dress in the old trunk was grandmother's wedding dress.

II. Write good beginning and ending sentences for a paragraph on one of the following subjects:

Some Old Customs	Our Public Buildings — Old
Our War Heroes	and New
History We Have Helped to	How Our Town Has Grown
Make	The Town as It Looked Thirty
	Years Ago

A HISTORICAL ALBUM

Did you ever see an old-fashioned family photograph album? People used to show them to visitors and point with pride to the pictures of their friends and relatives. A town is like a big family. Bring to class pictures of members of this big family whom you would like to have represented in your album. They may be pictures of early settlers, Civil War veterans, or heroes of the World War. Perhaps some famous writer or prominent statesman has lived in your town.

Write a brief description of the person, to read to the class when you show them the picture. The class may choose several of the most interesting pictures and descriptions to be used in the local history book.

WORD STUDY

I. Find out the difference in meaning between the words in each of the following pairs.

immigrant	capital	principal
emigrant	capitol	principle
site	counsel	proceed
sight	council	precede

II. Find out the meaning of these words, be able to use each in a sentence.

civics	welfare	ancestors
community	inheritance	pioneer

A GUESSING GAME: WHO'S WHO?

Describe some person connected with the history of your town. Choose a person whom every one knows, but do not mention his name. Let the class guess whom you are describing.

THE LOCAL HISTORY BOOK

I. *Choosing a Title.* Choose a title for your book. Remember that a title must tell what the book is about and must be interesting. Which of these do you like best? Can you think of a better title?

The Past and the Present	The History of —
Our Town	When Our Old Town was New

II. *Making the Book.* The cover should be of gray cardboard. Print clearly in black ink the title you have chosen.

Examine a history textbook to see how the book should be arranged.

Frontispiece: Use a picture of the town or a photograph of a famous citizen whom you wish to honor.

Title Page: Print the title neatly with the name of the class as the author of the book.

Preface: Use the best of the brief descriptions written from the outline made in class.

Contents: Print your table of contents neatly. It may contain some of these items:

A picture of the old town, followed by a description.

A list of the names of famous citizens.

Stories of old times.

A town album (the photographs and descriptions).

Articles on the Naming of the Town, Our War Heroes, Some Old Customs, etc.

History we have helped to make. (An account of what the town did during the World War, of new buildings you have seen erected, of events that have happened recently. Think how interesting this will be to children in the school fifty years from now !)

PART TWO: A GOOD CITIZENSHIP PROGRAM

A Good Citizenship Program is interesting because it is appropriate for so many occasions — Armistice Day, the birthday of any great American, Memorial Day, or the closing day of school.

A CLASS DISCUSSION: PLANNING THE PROGRAM

The schools of this country are training camps for citizens, just as the great cantonments were training camps for soldiers during the World War. Your program will show that the subjects you are studying in school are training you to be good citizens.

What are some of the subjects which train for citizenship? A good citizen should know something about the size and importance of his country. What subject teaches you this? A good citizen should know something about the important events that have happened in his country and about its famous men and women. What subject tells you these things? A good citizen is interested in good health for himself and for the community. What subject gives you this interest? Every good citizen speaks his own language correctly. In what class do you learn to do this? Most important of all, the good citizen understands his country's government and obeys its laws.

Choose the subject in which you are most interested — geography, history, hygiene, or English. Each group should prepare talks or compositions. The class will choose the best of these for the program.

The most important subject, government, may be represented by a fifteen-minute speech by a speaker from outside the school. Your teacher will suggest some one whom you may invite to address the class.

CLASS LETTERS

I. Write an *informal* invitation to your parents, asking them to visit your class on the day the program is to be given.

II. Write a *formal* invitation to the school principal asking him to be present.

III. Write a letter to the speaker whom you have chosen to address the class. Tell him what you plan to do, why you are planning it, and what you want him to do. Select the best letter to be mailed to the speaker.

SENTENCE DRILL

I. Make up five sentences about America, in each of which you use one of the following :

- a. An adjective clause.
- b. An adverbial clause of time.
- c. A noun clause used as object of a verb.
- d. A noun clause used as subject of a verb.
- e. An adverbial clause introduced by *if*.

II. Write sentences about America, using each of the following connectives :

since	because	but	so that
although	in order that	where	for

GROUP WORK: PREPARING THE PROGRAM

Here are some suggestions for Group work.

Group I. Geography

What things about the geography of your country make you proud to be an American? What crops does it raise? Can

you name any things for which the world depends on America? What can you say of the size of our country, its population, its climate, its wealth?

Prepare a short talk on "Why I am Proud of America." Illustrate the talk by a map of the United States. Tell what is raised in the different parts of the country; show where the important minerals are found; and locate the largest cities.

Group II. History

1. Prepare a brief speech on one of the following subjects:

A Great Statesman

A Great Inventor

A Famous American Woman

A Great General

A Great Pioneer

An American Hero

2. Choose four scenes from American history which can be presented in the form of tableaux.

Group III. Hygiene

1. Write a composition of three paragraphs entitled "Things I Can Do to Help Keep the Community Well."

2. Choose six boys in the class to give an exhibition drill in setting-up exercises.

Group IV. English

1. Find out something about the history of the English language. Your teacher will show you where to find interesting material for a composition on this subject.

2. Prepare for the program the little play on "Robber Words" which you made up for the Better English Club Meeting on Avoiding Slang Expressions (page 150).

WORD STUDY

Look up the following words in the dictionary. Write them on the board, showing the diacritical marks and the division into syllables.

Words from Geography

arctic	hemisphere	peninsula	glacier
island	meridian	continent	prairie

Words from History

government	history	capital	legislature
tariff	boundary	secede	secession

Words from Hygiene

hygiene	sanitation	infectious	oxygen
contagious	exercise	physical	disease

Words from English

poetry	abbreviate	synonym	grammar
volume	pronounce	vocabulary	syntax

THE PROGRAM

Appoint three committees to have charge of the entertainment.

I. The Decorating Committee should provide a large map of America, and have ready everything needed for the tableaux. The room should be decorated with flags and pictures of famous Americans.

II. The Reception Committee will arrange for seating the guests, will meet them when they arrive, welcome them and show them to their seats.

III. The Program Committee should see that each number of the program is prepared. The program should be written plainly on the board. The chairman of the committee may announce each number. The program will look something like this :

A GOOD CITIZENSHIP PROGRAM

"The American School is training American Citizens"

SONG, BY THE SCHOOL America

A good citizen is proud of his country.

TALK WITH MAP . . . Why I Am Proud of America

A good citizen is proud of his country's history.

TALK A Great American Hero

TALK A Famous Woman of America

TABLEAUX Famous Scenes from American History

RECITATION America, the Beautiful (see page 32)

A good citizen guards his own health and that of others.

COMPOSITION Things I Can Do to Keep the Community Well

DRILL, BY SIX BOYS Setting-Up Exercises that Make Healthy Boys

A good citizen speaks his language correctly.

COMPOSITION The Story of the English Language

PLAY The Robber Words

A good citizen understands his government and obeys its laws.

SPEECH, BY A VISITOR How the Country is Governed

SALUTE TO THE FLAG

SONG, BY THE SCHOOL The Star-Spangled Banner

PART THREE: A SAFETY FIRST CAMPAIGN

Read on page 287 the Safety First speech given by an eighth-grade boy. Most of the Safety First rules are very simple things that every one knows, but the number of accidents each year proves that people grow careless and need to be reminded of them.

A Safety First campaign will remind your class and the

rest of the school of the necessity for observing the rules of Safety First.

A CLASS CONVERSATION: PLANNING THE CAMPAIGN

Don't plan to do too much. Make your campaign as *intensive* as you can. You may find it well to divide the class into three groups, each to take one of these topics:

- I. Safety First at Home.
- II. Safety First on the Street.
- III. Safety First on Vacations.

Choose a leader for each group. Each group will present its topic to the class on a different day. The class will choose the best speakers to address another class on the last day of the campaign.

Each group should make a poster to be displayed on the school bulletin board.

CLASS LETTERS

I. Write letters to one or more of the other classes in your school, telling them of your plans for a Safety First campaign. Ask for any suggestions in conducting your campaign.

II. Write a letter to the principal of your school asking permission to put Safety First posters on the school bulletin board.

WORDS TO USE IN SAFETY FIRST TALKS

I. How many words can you make from each of the following words by adding prefixes or suffixes?

safe

care

danger

courage

harm

thought

II. Think of two synonyms for each of these words :

carelessness	important	caution
brave	prevent	serious

III. Make up sentences about Safety First, using each of the following words as *two* different parts of speech :

walk	play	watch
better	ride	burning

GROUP WORK

Suggestions for group work are as follows :

Group I. Safety First at Home.

1. Think of a Home Safety First Rule suggested by each of these words :

pins	broken glass	needles
matches	fire escapes	Christmas trees
medicines	rusty nails	gas stoves
scissors	stairs	sidewalks

2. Print as many of the rules for Safety First as you can, each on a separate card. Surprise the class by having them appear in unexpected places — inside textbooks, on the blackboards, and in desks.

3. Prepare a speech on "Safety Begins at Home." Include as many of the rules as you can. Emphasize those relating to fire prevention.

Group II. Safety First on the Street.

1. What Safety First rule does each of the following words or phrases remind you of?

throwing balls	roller skates	banana peels
traffic police	strange dogs	automobiles
stealing rides	slung shots	live wires

2. Dramatize several of the Safety First rules to be observed on the street. For example, it would be easy to illustrate the right and wrong way to get off a street car.

3. Make up short original Safety First stories on some of the following subjects :

Our Friend, the Policeman

The Story of the Roller Skates

A Stolen Ride

Why Tom Wouldn't Play Ball

The Kite that Caught on the Wire

Watch Your Step!

Group III. Safety First on Vacations.

1. Prepare short Safety First talks on these subjects :

Can You Swim?

Stop! Look! Listen!

Don't Rock the Boat

"He Dared Me to Do It"

What about Your Camp Fire?

Safety in Camp

A Safe and Sane Fourth of July

Riding on the Train

2. A Boy Scout and a Girl Scout may tell something about the Scout rules for Safety First.

USING PRONOUNS IN SAFETY FIRST TALKS

I. Fill the blanks in these sentences with the correct form of the pronoun :

Many people lose — lives every year through carelessness. It is very foolish for any one to risk — life unnecessarily. Every one should learn that Safety First is the best motto for — to follow. In our class — have learned many Safety First rules. My classmates and — are going to learn these rules and tell — to other people so that — will know — too. When the number of accidents in — town decreases, — shall know that it was — who helped to make the number smaller by — Safety First campaign.

II. Write sentences about Safety First rules, using one of the following pronouns in each rule :

whose	me	I	their	every one
us	himself	nobody	her	none

A CLASS OUTLINE

I. Make an outline for a composition on " Fires and Fire Drills." (Review the outline on page 241.) Write as many questions as you can think of that might be asked about the subject. Here are a few of them.

How many fires were there last year in this country?

What causes most of the fires?

What should any one do when he discovers a fire?

How can fires be prevented?

What is the use of fire drills?

You can think of many others. Use your questions as subtopics for these main topics :

1. How fires are caused and the harm they do.
2. How to prevent fires.
3. What to do in case of fire.

II. Write the composition outlined. Your teacher will tell you where to find the information you need. Include in the composition the rules for fire drills in your own school.

Choose several of the best compositions to be sent to the other classes.

WRITING A REPORT

Write a brief report of your campaign on Safety First, to be sent to your town paper.

PART FOUR: LEARNING TO USE THE LIBRARY**WRITING A CLASS LETTER**

Write a letter to your town librarian, asking permission to visit the library some afternoon during the week. Ask her if she will be kind enough to explain the card catalogue system to the class, to show you how to find books on the open shelves, to tell you what standard reference books the library has, and to explain the library rules about drawing books.

GETTING READY FOR THE VISIT

I. Making a Card Catalogue. Collect twenty of the books in your schoolroom. Provide forty blank cards, two cards for each book. Print neatly on one of the two cards, the title of the book followed by the name of the author, as

EVANGELINE — HENRY WADSWORTH LONGFELLOW

On the other card, print the author's name (last name first) followed by the title of the book, as

LONGFELLOW, HENRY WADSWORTH — EVANGELINE

Arrange the forty cards in correct alphabetical order, just as words are arranged in the dictionary.

Practice finding the names of books quickly in this card catalogue. What is the advantage of having two cards? When you visit the library, see if the card catalogue there differs in any way from yours. How does it help the librarian if you know how to use the card catalogue?

II. Making a Book List. Bring to class the names of two books, one a book you would like to read, the other a book

that you have enjoyed so much that you want the rest of the class to read it. Make an alphabetical list of the books suggested by the class. On your visit to the library, look these books up in the catalogue, and find their places on the shelves. If the library does not own some of the books, leave the list with the librarian, suggesting that some of them might be added to the library.

III. Using Reference Books. Review the lesson on reference books (pages 392-394). Make a short list of topics to look up in the reference books in the library.

A CONVERSATION: HOW TO USE A LIBRARY BOOK

Choose a leader for the conversation. He should bring to class a new library book and an old, ill-used one. After the class has examined the books, he may ask questions about the misfortunes which have happened to the older book. Here are some questions he might ask:

What happens when a person turns down the corner of a page to mark his place?

Did the people who read the book always have clean hands?

How should a book be opened?

Do you know of any ways to protect the cover of a book?

Do pencil marks add to the interest or appearance of the book?

Are any of the pages missing?

Did the readers write their names on the pages?

Discuss also the topic "Keeping Books Overtime."

What trouble does it make the librarian?

Why is it especially thoughtless to keep a new or popular book overtime?

CORRECT USAGE IN TALKING ABOUT BOOKS

I. Answer the following questions, using the correct form, *shall* or *will*:

1. How long are you going to keep that library book?
2. When do you think you will finish reading it?
3. Who will read it next?
4. When are we going to visit the library?
5. How are you going to keep your place in the book?
6. What happens to a book that is not used carefully?

II. Write sentences about a book you have read, using one of the following phrases in each sentence. Be careful that the sentence does not contain a misplaced or dangling participle.

interested for an hour

told very briefly

visiting a strange country

describing a gorgeous scene

meeting the hero

solving the mystery

giving valuable information

making new friends

BOOK REVIEWS: A CLASS TALK

Be ready to tell the class about a book you have read during the past month. Your book review may take one of the following forms. Remember that your purpose is to persuade the rest of the class to read the book.

1. Tell just enough of the story to make them wonder what happened next. Describe the characters, lead up to an interesting climax, and stop abruptly just as a serial story in a magazine stops.

2. Give *five* reasons why every one should read the book. These reasons should be more than the fact that it is an interesting story.

3. Bring the book to class ; show some of the pictures and describe them. Read aloud an amusing incident or a vivid description.

4. Prepare a brief, informal debate with another pupil. The two books which are discussed should be similar in subject. It would be foolish to try to prove that a boarding-school story was better than a book about canoeing. But two Boy Scout books might very well be compared as to interest and practical value. Show the books to the class and try to prove that your book is the better of the two.

WORD STUDY

I. In the following pairs of words tell how the second word is related to the first. (For example, a publisher is one who publishes a book.)

publish	publisher	novel	novelist
poem	poet	comedy	comedian
essay	essayist	play	playwright
drama	dramatist	edit	editor
review	reviewer	library	librarian

II. Look up in the dictionary the pronunciation of the following words. Make up sentences containing all the words.

poetry	encyclopedia	preface
literature	volume	library

A BOOK GAME: MOVING PICTURES

Divide the class into several groups. Each group should select a book with which the class is familiar. Plan a moving picture based on one of the scenes in the book. The scene

should be acted without a spoken word. The rest of the class should guess the title of the book.

A CLASS OUTLINE AND COMPOSITION

I. A public library belongs to the citizens of a town and should be used by them. They are responsible for the library property and for assisting the librarian to help the greatest possible number of people. Make an outline for a composition entitled "Using the Library." Divide the outline into two main topics:

1. How the library helps us.
2. How we can help the library.

From the things you have learned at the library and from your discussions in class, supply the subtopics for the outline.

II. Write the composition you have outlined. The best of the compositions may be sent to the town librarian, with a note of appreciation for her kindness in helping the class.

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SELECTIONS FOR READING AND MEMORIZING

SEVENTH YEAR — FIRST HALF

ADDRESS TO THE ARMY

Soldiers:

Without the least provocation on our part, a neighbor, glorying in his power, has torn into shreds the treaties that bear his signature and violated the territory of our fathers.

Because we have been worthy of ourselves, because we have refused to forfeit our honor, he has attacked us. But the whole world is amazed at our loyal stand. May its respect and its esteem sustain you in this supreme moment!

Seeing its freedom menaced, the nation has been deeply moved and her children have hurried to her frontiers. Valiant soldiers of a sacred cause, I have confidence in your tenacious bravery, and I salute you in the name of Belgium. Your citizens are proud of you. You will triumph, for yours is the might that serves the right.

Cæsar said of your ancestors: "Of all the peoples of Gaul the Belgians are the bravest."

Hail to you, army of the Belgian people! In the face of the enemy, remember that you are fighting for liberty and for your menaced hearths. Remember, men of Flanders, the Battle of the Golden Spurs; and you, Walloons, who now stand on your honor, remember the six hundred Franchimontois.

Soldiers! I leave Brussels to put myself at your head.

ALBERT.

Done at the Palace of Brussels, this fifth day of August, 1914.

Albert, King of Belgium.

THE ROSE AND THE GARDENER

The Rose in the garden slipped her bud,
 And she laughed in the pride of her youthful blood,
 As she thought of the Gardener standing by —
 "He is old — so old! And he soon must die!"

The full Rose waxed in the warm June air,
 And she spread and spread till her heart lay bare;
 And she laughed once more as she heard his tread —
 "He is older now! He will soon be dead!"

But the breeze of the morning blew, and found
 That the leaves of the blown Rose strewed the ground;
 And he came at noon, that Gardener old,
 And he raked them gently under the mould.

And I wove the thing to a random rhyme:
 For the Rose is Beauty; the Gardener, Time.

AUSTIN DOBSON.

EACH AND ALL

Little thinks, in the field, yon red-cloaked clown
 Of thee from the hill-top looking down;
 The heifer that lows in the upland farm,
 Far-heard, lows not thine ear to charm;
 The sexton, tolling his bell at noon,
 Deems not that great Napoleon
 Stops his horse, and lists with delight,
 Whilst his files sweep round yon Alpine height;
 Nor knowest thou what argument
 Thy life to thy neighbor's creed has lent.
 All are needed by each one;
 Nothing is fair or good alone.
 I thought the sparrow's note from heaven,

Singing at dawn on the alder bough ;
I brought him home, in his nest, at even ;
He sings the song, but it cheers not now,
For I did not bring home the river and sky ; —
He sang to my ear, — they sang to my eye.
The delicate shells lay on the shore ;
The bubbles of the latest wave
Fresh pearls to their enamel gave,
And the bellowing of the savage sea
Greeted their safe escape to me.
I wiped away the weeds and foam,
I fetched my sea-born treasures home ;
But the poor, unsightly noisome things
Had left their beauty on the shore
With the sun and the sand and the wild uproar.
The lover watched his graceful maid,
As 'mid the virgin train she strayed,
Nor knew her beauty's best attire
Was woven still by the snow-white choir.
At last she came to his hermitage,
Like the bird from the woodlands to the cage ; —
The gay enchantment was undone,
A gentle wife, but fairy none.
Then I said, "I covet truth ;
Beauty is unripe childhood's cheat ;
I leave it behind with the games of youth" : —
As I spoke, beneath my feet
The ground-pine curled its pretty wreath,
Running over the club-moss burrs ;
I inhaled the violet's breath ;
Around me stood the oaks and firs ;
Pine-cones and acorns lay on the ground ;
Over me soared the eternal sky,
Full of light and of deity ;

Again I saw, again I heard,
 The rolling river, the morning bird ; —
 Beauty through my senses stole ;
 I yielded myself to the perfect whole.

RALPH WALDO EMERSON.

THE SPIRES OF OXFORD

I saw the spires of Oxford
 As I was passing by,
 The gray spires of Oxford
 Against the pearl-gray sky.
 My heart was with the Oxford men
 Who went abroad to die.

The years go fast in Oxford,
 The golden years and gay,
 The hoary Colleges look down
 On careless boys at play.
 But when the bugles sounded war
 They put their games away.

They left the peaceful river,
 The cricket-field, the quad,
 The shaven lawns of Oxford,
 To seek a bloody sod —
 They gave their merry youth away
 For country and for God.

God rest you, happy gentlemen,
 Who laid your good lives down,
 Who took the khaki and the gun
 Instead of cap and gown.
 God bring you to a fairer place
 Than even Oxford town.

WINIFRED M. LETTS.

HARK, HARK, THE LARK!

Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies:
And winking Mary-buds begin
To ope their golden eyes;
With everything that pretty bin,
My lady sweet, arise,
Arise, arise!

WILLIAM SHAKESPEARE.

THE TRAILING ARBUTUS

I wandered lonely where the pine-trees made
Against the bitter East their barricade,
And, guided by its sweet
Perfume, I found, within a narrow dell,
The trailing spring flower tinted like a shell
Amid dry leaves and mosses at my feet.

From under dead boughs, for whose loss the pines
Moaned ceaseless overhead, the blossoming vines
Lifted their glad surprise,
While yet the bluebird smoothed in leafless trees
His feathers ruffled by the chill sea-breeze,
And snow-drifts lingered under April skies.

As, pausing, o'er the lonely flower I bent,
I thought of lives thus lowly, clogged and pent,
Which yet find room,
Through care and cumber, coldness and decay,
To lend a sweetness to the ungenial day,
And make the sad earth happier for their bloom.

JOHN GREENLEAF WHITTIER.

UNION AND LIBERTY

Flag of the heroes who left us their glory,
 Borne through their battlefields' thunder and flame,
 Blazoned in song and illumined in story,
 Wave o'er us all who inherit their fame !
 Up with our banner bright,
 Sprinkled with starry light,
 Spread its fair emblems from mountain to shore,
 While through the sounding sky
 Loud rings the Nation's cry, —
Union and Liberty ! One Evermore !

Light of our firmament, guide of our Nation,
 Pride of her children, and honored afar,
 Let the wide beams of thy full constellation
 Scatter each cloud that would darken a star !

Empire unsceptered ! what foe shall assail thee,
 Bearing the standard of Liberty's van ?
 Think not the God of thy fathers shall fail thee,
 Striving with men for the birthright of man !

Lord of the Universe ! shield us and guide us,
 Trusting Thee always, through shadow and sun !
 Thou hast united us, who shall divide us ?
 Keep us, O keep us the Many In One !

OLIVER WENDELL HOLMES.

OLD IRONSIDES

Ay, tear her tattered ensign down !
 Long has it waved on high,
 And many an eye has danced to see
 That banner in the sky ;

Beneath it rung the battle shout,
And burst the cannon's roar ; —
The meteor of the ocean air
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
Where knelt the vanquished foe,
When winds were hurrying o'er the flood,
And waves were white below,
No more shall feel the victor's tread,
Or know the conquered knee ; —
The harpies of the shore shall pluck
The eagle of the sea !

Oh, better that her shattered hulk
Should sink beneath the wave ;
Her thunders shook the mighty deep,
And there should be her grave ;
Nail to the mast her holy flag,
Set every threadbare sail,
And give her to the god of storms,
The lightning and the gale !

OLIVER WENDELL HOLMES.

THE DEACON'S MASTERPIECE

Or, The Wonderful "One-Hoss Shay"

Have you heard of the wonderful one-hoss shay,
That was built in such a logical way
It ran a hundred years to a day,
And then, of a sudden, it — ah, but stay,
I'll tell you what happened without delay,

Scaring the parson into fits,
 Frightening people out of their wits,
 Have you ever heard of that, I say?

Seventeen hundred and fifty-five.
 Georgius Secundus was then alive, —
 Snuffy old drone from the German hive.
 That was the year when Lisbon-town
 Saw the earth open and gulp her down,
 And Braddock's army was done so brown,
 Left without a scalp to its crown.
 It was on the terrible Earthquake-day
 That the Deacon finished the one-hoss shay.

Now in building of chaises, I tell you what,
 There is always somewhere a weakest spot, —
 In hub, tire, felloe, in spring or thill,
 In panel, or crossbar, or floor, or sill,
 In screw, bolt, thoroughbrace, — lurking still,
 Find it somewhere you must and will, —
 Above or below, or within or without, —
 And that's the reason, beyond a doubt,
 That a chaise breaks down, but doesn't wear out.

But the Deacon swore (as Deacons do,
 With an "I dew vum," or an "I tell yeou")
 He would build one shay to beat the taown
 'n' the keounty 'n' all the kentry raoun';
 It should be so built that it couldn' break daown:
 "Fur," said the Deacon, "t's mighty plain
 Thut the weakes' place mus' stan' the strain;
 'n' the way t' fix it, uz I maintain,
 Is only jest
 T' make that place uz strong uz the rest."

So the deacon inquired of the village folk
Where he could find the strongest oak,
That couldn't be split nor bent nor broke, —
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash, from the straightest trees,
The panels of white-wood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum," —
Last of its timber, — they couldn't sell 'em,
Never an ax had seen their chips,
And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;
Thoroughbrace, bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he "put her through."
"There!" said the Deacon, "naow she'll dew!"

Do! I tell you, I rather guess
She was a wonder, and nothing less!
Colts grew horses, beards turned grey,
Deacon and Deaconess dropped away,
Children and grandchildren — where were they?
But there stood the stout old one-hoss shay
As fresh as on Lisbon-earthquake day!
Eighteen Hundred; — it came and found
The Deacon's masterpiece strong and sound.
Eighteen hundred increased by ten; —
"Hahnsum kerridge" they called it then.
Eighteen hundred and twenty came; —

Running as usual; much the same.
 Thirty and forty at last arrive,
 And then come fifty, and fifty-five

Little of all we value here
 Wakes on the morn of its hundredth year
 Without both feeling and looking queer.
 In fact, there's nothing that keeps its youth,
 So far as I know, but a tree and truth.
 (This is a moral, that runs at large;
 Take it. — You're welcome. — No extra charge.)

First of November, — the Earthquake-day, —
 There are traces of age in the one-hoss shay,
 A general flavor of mild decay,
 But nothing local, as one may say.
 There couldn't be, — for the Deacon's art
 Had made it so like in every part
 That there wasn't a chance for one to start.
 For the wheels were just as strong as the thills,
 And the floor was just as strong as the sills,
 And the panels just as strong as the floor
 And the whipple-tree neither less nor more,
 And the back-crossbar as strong as the fore,
 And the spring and axle and hub encore.
 And yet, as a whole, it is past a doubt
 In another hour it will be worn out!

First of November, 'Fifty-five!
 This morning the parson takes a drive.
 Now, small boys, get out of the way!
 Here comes the wonderful one-hoss shay,
 Drawn by a rat-tailed, ewe-necked bay.
 "Huddup!" said the parson. — Off went they.
 The parson was wording his Sunday's text, —

Had got to fifthly, and stopped perplexed
At what the — Moses — was coming next.
All at once the horse stood still,
Close by the meet'n'-house on the hill
First a shiver and then a thrill,
Then something decidedly like a spill, —

And the parson was sitting upon a rock,
At half past nine by the meet'n'-house clock, —
Just the hour of the Earthquake shock!
What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound,
As if it had been to the mill and ground!
You see, of course, if you're not a dunce,
How it went to pieces all at once —
All at once, and nothing first, —
Just as bubbles do when they burst.

End of the wonderful one-hoss shay.
Logic is Logic. That's all I say.

OLIVER WENDELL HOLMES.

KATHARINE LEE BATES'S *America the Beautiful* is printed on
page 32.

SEVENTH YEAR — SECOND HALF

BE TRUE

Thou must be true thyself,
 If thou the truth wouldst teach;
 Thy soul must overflow, if thou
 Another's soul wouldst reach!
 It needs the overflow of heart
 To give the lips full speech.

Think truly, and thy thoughts
 Shall the world's famine feed;
 Speak truly, and each word of thine
 Shall be a fruitful seed;
 Live truly, and thy life shall be
 A great and noble creed.

HORATIO BONAR.

NOBILITY

True worth is in *being*, not *seeming*, —
 In doing each day that goes by
 Some little good — not in dreaming
 Of great things to do by and by.
 For whatever men say in blindness,
 And spite of the fancies of youth,
 There's nothing so kingly as kindness,
 And nothing so royal as truth.

We get back our mete as we measure —
 We cannot do wrong and feel right,
 Nor can we give pain and gain pleasure,
 For justice avenges each slight.

The air for the wing of the sparrow,
The bush for the robin and wren,
But alway the path that is narrow
And straight, for the children of men.

'Tis not in the pages of story
The heart of its ills to beguile,
Though he who makes courtship to glory
Gives all that he hath for her smile.
For when from her heights he has won her,
Alas! it is only to prove
That nothing's so sacred as honor,
And nothing so loyal as love!

We cannot make bargains for blisses,
Nor catch them like fishes in nets;
And sometimes the thing our life misses,
Helps more than the thing which it gets.
For good lieth not in pursuing,
Nor gaining of great nor of small,
But just in the doing, and doing
As we would be done by, is all.

Through envy, through malice, through hating,
Against the world, early and late,
No jot of our courage abating —
Our part is to work and to wait.
And slight is the sting of his trouble
Whose winnings are less than his worth;
For he who is honest is noble,
Whatever his fortunes or birth.

ALICE CARY.

WAR INEVITABLE

They tell us, sir, that we are weak — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! — I know not what course others may take; but as for me, give me liberty, or give me death!

PATRICK HENRY.

BLOW, BLOW, THOU WINTER WIND

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Heigh-ho! sing, etc.

WILLIAM SHAKESPEARE.

SIR GALAHAD

My good blade carves the casques of men,
My tough lance thrusteth sure,
My strength is as the strength of ten,
Because my heart is pure.
The shattering trumpet shrilleth high,
• The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
The horse and rider reel;
They reel, they roll in clanging lists,
And when the tide of combat stands,
Perfume and flowers fall in showers,
That lightly rain from ladies' hands.

How sweet are looks that ladies bend
 On whom their favors fall!
 For them I battle till the end,
 To save from shame and thrall;
 But all my heart is drawn above,
 My knees are bow'd in crypt and shrine;
 I never felt the kiss of love,
 Nor maiden's hand in mine.
 More bounteous aspects on me beam,
 Me mightier transports move and thrill;
 So keep I fair thro' faith and prayer
 A virgin heart in work and will.

When down the stormy crescent goes,
 A light before me swims,
 Between dark stems the forest glows,
 I hear a noise of hymns.
 Then by some secret shrine I ride;
 I hear a voice, but none are there;
 The stalls are void, the doors are wide,
 The tapers burning fair.
 Fair gleams the snowy altar-cloth,
 The silver vessels sparkle clean,
 The shrill bell rings, the censer swings,
 And solemn chaunts resound between.

Sometimes on lonely mountain-meres
 I find a magic bark.
 I leap on board; no helmsman steers;
 I float till all is dark.
 A gentle sound, an awful light!
 Three angels bear the Holy Grail;
 With folded feet, in stoles of white,
 On sleeping wings they sail.

Ah, blessed vision! blood of God!

My spirit beats her mortal bars,
As down dark tides the glory slides,
And starlike mingles with the stars.

When on my goodly charger borne
Thro' dreaming towns I go,
The cock crows ere the Christmas morn,
The streets are dumb with snow.
The tempest crackles on the leads,
And, ringing, springs from brand and mail;
But o'er the dark a glory spreads,
And gilds the driving hail.
I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.

A maiden knight — to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.
I muse on joy that will not cease,
Pure spaces clothed in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And thro' the mountain-walls
A rolling organ-harmony
Swells up and shakes and falls.

Then move the trees, the copses nod,
 Wings flutter, voices hover clear :
 "O just and faithful knight of God !
 Ride on ! the prize is near."
 So pass I hostel, hall, and grange ;
 By bridge and ford, by park and pale,
 All-arm'd I ride, whate'er betide,
 Until I find the Holy Grail.

ALFRED, LORD TENNYSON.

JAMES RUSSELL LOWELL'S "The Finding of the Lyre" is printed on page 121.

EIGHTH YEAR — FIRST HALF

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon ;
 A mile or so away,
 On a little mound, Napoleon
 Stood on our storming-day ;
 With neck out-thrust, you fancy how,
 Legs wide, arms locked behind,
 As if to balance the prone brow
 Oppressive with its mind.

Just as perhaps he mused, "My plans
 That soar, to earth may fall,
 Let once my army-leader Lannes
 Waver at yonder wall," —
 Out 'twixt the battery-smokes there flew
 A rider, bound on bound
 Full-galloping ; nor bridle drew
 Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy :
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon !
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him !" The chief's eye flashed ; his plans
Soared up again like fire.

The chief's eye flashed ; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes ;
"You're wounded !" "Nay," the soldier's pride,
Touched to the quick, he said :
"I'm killed, Sire !" And his chief beside,
Smiling the boy fell dead.

ROBERT BROWNING.

SWEET PEAS

Here are sweet peas, on tiptoe for a flight :
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with tiny rings.

Linger awhile upon some bending planks
 That lean against a streamlet's rushy banks,
 And watch intently Nature's gentle doings :
 They will be found softer than ringdove's cooings.
 How silent comes the water round that bend !
 Not the minutest whisper does it send
 To the o'erhanging sallows : blades of grass
 Slowly across the chequer'd shadows pass.

JOHN KEATS.

ALADDIN

When I was a beggarly boy,
 And lived in a cellar damp,
 I had not a friend nor a toy,
 But I had Aladdin's lamp ;
 When I could not sleep for the cold,
 I had fire enough in my brain,
 And builded, with roofs of gold,
 My beautiful castle in Spain.

Since then I have toiled day and night,
 I have money and power good store,
 But I'd give all my lamps of silver bright
 For the one that is mine no more ;
 Take, Fortune, whatever you choose,
 You gave, and may snatch again ;
 I have nothing 'twould pain me to lose,
 For I own no more castles in Spain !

JAMES RUSSELL LOWELL.

THE FIRST SNOWFALL

The snow had begun in the gloaming,
 And busily all the night
 Had been heaping field and highway
 With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm tree
Was ridged inch deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow,
The stiff rails softened to swan's-down,
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snowbirds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn
Where a little headstone stood;
How the flakes were folding it gently,
As did robins the babes in the wood.

Up spoke our own little Mabel,
Saying, "Father, who makes it snow?"
And I told of the good All-Father
Who cares for us here below.

Again I looked at the snowfall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high.

I remembered the gradual patience
That fell from that cloud like snow,
Flake by flake, healing and hiding
The scar that renewed our woe.

And again to the child I whispered,
 "The snow that husheth all,
 Darling, the merciful Father
 Alone can make it fall!"

Then, with eyes that saw not, I kissed her,
 And she, kissing back, could not know
 That *my* kiss was given to her sister,
 Folded close under deepening snow.

JAMES RUSSELL LOWELL.

O BEAUTIFUL! MY COUNTRY

O Beautiful! my Country! ours once more!
 Smoothing thy gold of war-disheveled hair
 O'er such sweet brows as never other wore,
 And letting thy set lips,
 Freed from wrath's pale eclipse,
 The rosy edges of their smile lay bare,
 What words divine of lover or of poet
 Could tell our love and make thee know it,
 Among the Nations bright beyond compare?
 What were our lives without thee?
 What all our lives to save thee?
 We reck not what we gave thee;
 We will not dare to doubt thee,
 But ask whatever else, and we will dare!

JAMES RUSSELL LOWELL.

THE SHEPHERD OF KING ADMETUS

There came a youth upon the earth,
 Some thousand years ago,
 Whose slender hands were nothing worth,
 Whether to plow, or reap, or sow.

Upon an empty tortoise-shell
He stretched some chords, and drew
Music that made men's bosoms swell
Fearless, or brimmed their eyes with dew.

Then King Admetus, one who had
Pure taste by right divine,
Decreed his singing not too bad
To hear between the cups of wine :

And so, well pleased with being soothed
Into a sweet half-sleep,
Three times his kingly beard he smoothed,
And made him viceroy o'er his sheep.

His words were simple words enough,
And yet he used them so,
That what in other mouths was rough
In his seemed musical and low.

Men called him but a shiftless youth,
In whom no good they saw ;
And yet, unwittingly, in truth,
They made his careless words their law.

They knew not how he learned at all,
For idly, hour by hour,
He sat and watched the dead leaves fall,
Or mused upon a common flower.

It seemed the loveliness of things
Did teach him all their use,
For, in mere weeds, and stones, and springs,
He found a healing power profuse.

Men granted that his speech was wise,
 But, when a glance they caught
 Of his slim grace and woman's eyes,
 They laughed, and called him good-for-naught.

Yet after he was dead and gone,
 And e'en his memory dim,
 Earth seemed more sweet to live upon,
 More full of love, because of him.

And day by day more holy grew
 Each spot where he had trod,
 Till after-poets only knew
 Their first-born brother as a god.

JAMES RUSSELL LOWELL.

IN FLANDERS FIELDS

In Flanders fields the poppies blow
 Between the crosses, row on row,
 That mark our place, and in the sky,
 The larks, still bravely singing, fly,
 Scarce heard amid the guns below.

We are the dead; short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.

Take up our quarrel with the foe!
 To you from failing hands we throw
 The torch; be yours to hold it high!
 If ye break faith with us who die
 We shall not sleep, though poppies grow
 In Flanders fields.

JOHN McCRAE.

BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story :
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle ; answer, echoes, dying, dying, dying.

O hark, O hear ! how thin and clear,
And thinner, clearer, farther going !
O sweet and far from cliff and scar
The horns of Elfland faintly blowing !
Blow, let us hear the purple glens replying :
Blow, bugle ; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river :
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying.
And answer, echoes, answer, dying, dying, dying.

ALFRED, LORD TENNYSON.

ABRAHAM LINCOLN'S "Gettysburg Address" is printed on page 265.

EIGHTH YEAR—SECOND HALF

TO A WATERFOWL

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way ?

Vainly the fowler's eye
 Might mark thy distant flight to do thee wrong,
 As, darkly painted on the crimson sky,
 Thy figure floats along.

Seek'st thou the plashy brink
 Of weedy lake, or marge of river wide,
 Or where the rocking billows rise and sink
 On the chafed ocean side?

There is a Power whose care
 Teaches thy way along that pathless coast —
 The desert and illimitable air —
 Lone wandering, but not lost.

All day thy wings have fanned,
 At that far height, the cold, thin atmosphere,
 Yet stoop not, weary, to the welcome land,
 Though the dark night is near.

And soon that toil shall end;
 Soon shalt thou find a summer home, and rest,
 And scream among thy fellows; reeds shall bend
 Soon o'er thy sheltered nest.

Thou'rt gone; the abyss of heaven
 Hath swallowed up thy form; yet on my heart
 Deeply hath sunk the lesson thou hast given,
 And shall not soon depart.

He who, from zone to zone,
 Guides through the boundless sky thy certain flight,
 In the long way that I must tread alone
 Will lead my steps aright.

WILLIAM CULLEN BRYANT.

RECESSIONAL

God of our fathers, known of old —
Lord of our far-flung battle-line —
Beneath whose awful hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

The tumult and the shouting dies —
The captains and the kings depart —
Still stands Thine ancient Sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

Far-called our navies melt away —
On dune and headland sinks the fire —
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget — lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe —
Such boasting as the Gentiles use
Or lesser breeds without the Law —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard —
All valiant dust that builds on dust,
And guarding calls not Thee to guard —
For frantic boast and foolish word,
Thy Mercy on Thy People, Lord! Amen.

RUDYARD KIPLING.

OPPORTUNITY

This I beheld, or dreamed it in a dream : —
 There spread a cloud of dust along a plain ;
 And underneath the cloud, or in it, raged
 A furious battle, and men yelled, and swords
 Shocked upon swords and shields. A prince's banner
 Wavered, then staggered backward, hemmed by foes.
 A craven hung along the battle's edge,
 And thought, "Had I a sword of keener steel —
 That blue blade that the king's son bears, but this
 Blunt thing!" he snapt and flung it from his hand,
 And lowering crept away and left the field.
 Then came the king's son, wounded, sore bestead,
 And weaponless, and saw the broken sword,
 Hilt-buried in the dry and trodden sand,
 And ran and snatched it, and with battle-shout
 Lifted afresh he hewed his enemy down,
 And saved a great cause that heroic day.

EDWARD ROWLAND SILL.

REQUIEM

Under the wide and starry sky
 Dig the grave and let me lie,
 Glad did I live and gladly die,
 And laid me down with a will.

This be the verse you grave for me :
 Here he lies where he longed to be,
 Home is the sailor, home from the sea
 And the hunter home from the hill.

ROBERT LOUIS STEVENSON.

FLOWER IN THE CRANNIED WALL

Flower in the crannied wall,
 I pluck you out of the crannies,

I hold you here, root and all, in my hand,
Little flower — but *if* I could understand
What you are, root and all, and all in all
I should know what God and man is.

ALFRED, LORD TENNYSON.

IN QUEST

Have I not voyaged, friend beloved, with thee
On the great waters of the unsounded sea,
Momently listening with suspended oar
For the low rote of waves upon a shore
Changeless as heaven, where never fog-cloud drifts
Over its windless wood, nor mirage lifts
The steadfast hills; where never birds of doubt
Sing to mislead, and every dream dies out,
And the dark riddles which perplex us here
In the sharp solvent of its light are clear?
Thou knowest how vain our quest; how, soon or late,
The baffling tides and circles of debate
Swept back our bark unto its starting-place,
Where, looking forth upon the blank, gray space,
And round about us seeing, with sad eyes,
The same old difficult hills and cloud-cold skies,
We said: "This outward search availeth not
To find Him. He is farther than we thought,
Or, haply, nearer. To this very spot
Whereon we wait, this commonplace of home,
As to the well of Jacob, He may come
And tell us all things." As I listened there,
Through the expectant silences of prayer,
Somewhat I seemed to hear, which hath to me
Been hope, strength, comfort, and I give it thee.

"The riddle of the world is understood
Only by him who feels that God is good,

As only he can feel who makes his love
 The ladder of his faith, and climbs above
 On th' rounds of his best instincts; draws no line
 Between mere human goodness and divine,
 But, judging God by what in him is best,
 With a child's trust leans on a Father's breast,
 And hears unmoved the old creeds babble still
 Of kingly power and dread caprice of will,
 Chary of blessing, prodigal of curse,
 The pitiless doomsman of the universe.
 Can Hatred ask for love? Can Selfishness
 Invite to self-denial? Is He less
 Than man in kindly dealing? Can He break
 His own great law of fatherhood, forsake
 And curse His children? Not for earth and heaven
 Can separate tables of the law be given.
 No rule can bind which He himself denies;
 The truths of time are not eternal lies."

So heard I; and the chaos round me spread
 To light and order grew; and, "Lord," I said,
 "Our sins are our tormentors, worst of all
 Felt in distrustful shame that dares not call
 Upon Thee as our Father. We have set
 A strange god up, but Thou remainest yet.
 All that I feel of pity Thou hast known
 Before I was; my best is all Thy own.
 From Thy great heart of goodness mine but drew
 Wishes and prayers; but Thou, O Lord, wilt do,
 In Thy own time, by ways I cannot see,
 All that I feel when I am nearest Thee!"

JOHN GREENLEAF WHITTIER.

WALT WHITMAN'S "Captain, My Captain" is printed on
 page 317.

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